

FILMS

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VARIETY

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CAMP SHOWS' 655 GLOBAL WEEKS

Even the Waxing Diskleggers Get Bootlegged; Newcomers Muscle In

The "established" disk bootleg labels, which have been living off the wax of the major diskeries, are being hit by a flock of newcomers in the field. Situation has grown to the point recently where releases by bootleggers are getting bootlegged. In the case of some old Beanie Smith and Louis Armstrong albums being peddled under the counter, one bootlegging firm pressed its long-play set directly from an LP previously issued by another shady operator.

One trade wag suggested the organization of a "Bootleggers Trade Association" to prevent such "unethical practices." Another headache for these operators has been the development of price-cutting practices on the distrib level with the resulting shrinkage of profit. RCA Victor, at the same time, is setting up machinery to police the field and drive the diskleggers out of business.

The bootleggers, however, are continuing to show unusual enterprise in their operations. The Victor company, for example, is puzzled by the fact that one bootleg outfit recently issued a disk by the late Fats Waller which was swiped from an unreleased master. The master is still in Victor's vaults but copies of the Waller disk are now making the rounds of the retailers.

Kosty Sees Music As U.S.'s 'Biggest Export'; Norse Big Yank Fans

Music has become America's biggest export, says Andre Kostelanetz. Maestro, now busy in N. Y. on the kine for his first television show, made two visits to Scandinavia this year, to conduct orchestras in Sweden, Norway and Denmark. He also conducted in Amsterdam. And everywhere he went he said, there was interest expressed in Gershwin, Kern, Rodgers and other U. S. composers.

Kostelanetz programmed suites from "Show Boat" and "Porgy and Bess" at his concerts, and they were very well received, he says. The Danes already knew "Porgy and Bess." Kosty heard it given, in Danish, at the Royal Opera House, Copenhagen, in blackface. Although written for Broadway, "Porgy and Bess" is a classic. Gershwin's masterpiece, says Kosty. Many European opera houses now include it as part of their regular repertoire. "I expect to see it in the repertoire of the Metropolitan Opera some time soon," he said.

Europe is also very "South Pacific" minded, said the maestro. Oslo, in particular, made many requests for the music. Kosty plans to include it in his next tour, which he plans for the middle part of next year.

Blast 'Filthy' Music

Philadelphia, Oct. 16. The Catholic Standard and Times, official paper of the Archdiocese of Philadelphia, last week blasted the "filthy trend" in popular music.

Paper singled out such Hit Parade favorites as "Come On-a My House" and "I Get Ideas."

TV 'Songs Sale' Stirs ASCAP-ers Over BMI Ties

Request for publisher cooperation from the producers of the CBS-TV show, "Songs for Sale," has stirred irritation among some top firms affiliated with the American Society of Composers, Authors and Publishers. The ASCAP firms are burning over the alleged tieup between the show and Broadcast Music, Inc., although pubs have been assured that songs showcased on the program are available to all pubs.

Link between the show and BMI, however, was tipped when Al Span, producer of the show, informed the publishers that they could arrange to pick up the rights to any tune on "Songs for Sale" by contacting George Marlo. Marlo is head of BMI's writer relations department. One major ASCAP publisher wired Span that "it was insulting" to ask him to pick up a song through BMI channels.

Harlem Moves to B'way, Josy and Nitory Lure

Harlem's hunger for bigtime entertainment in suitable surroundings is being reflected in the boffo grosses at the Roxy Theatre (Josephine Baker) and the recently opened Sugar Hill nitory. N. Y. Receipts at these spots are being helped considerably by customers from above the Cathedral Parkway parallel, with Negro clientele frequently predominating.

Economically, the position of the Negro today is far superior to that which prevailed during the Prohibition era when such bigtime Negro cafes as the Cotton Club, Kit Kat, Small's Paradise and others flourished. In those days, generally about 80% of the patronage was offay and the rest Negroes of superior economic status.

Even with latter-day Harlemese revivals on a big scale, such as the Club Nemo, operated by the late Bill Robinson, the Club Sudan and a few others, pitch was made for (Continued on page 34)

500 ARTISTS, 82 UNITS 1ST YEAR

USO-Camp Shows is embarking on its biggest program since the peak days of World War II. Once again, Camp Shows will take on the complexion of the biggest circuit in show business, dispatching huge battalions of "soldiers in greasepaint" to outposts all over the world, to help fight the battle of boredom in remote and isolated posts and pick up GI morale where the action is heaviest.

Starting Nov. 1, Camp Shows will go into an all-out push that calls for 82 units in the first year, with nearly 500 entertainers making the rounds from the Arctic to the South Pacific. There will be 655 weeks of playing time on this circuit—bigger than in the heyday of vaude.

As presently constituted, program calls for one company for the Pacific every three weeks for a three-month tour. These groups will be large and fluid enough to be split into two sections when necessary. The units will hit (Continued on page 55)

Solon Would Curb Barry Gray, Other Ad Lib Gabbers

Washington, Oct. 16. Prospects of Congressional legislation or action by the Federal Communications Commission itself to require broadcasters to keep records of radio programs involving controversy developed yesterday. Moves followed Congressional complaint against the ad lib opinionating of disk jockey Barry Gray on WMCA, New York.

Rep. Albert P. Morano (R-Conn.), who has protested freedom of jockeys to indulge in "political harangues and personal attacks" told VARIETY he is prepared to introduce legislation if Commission does not act. Morano has asked the Commission to "remedy" the situation wherein Gray and other record commentators "are allowed (Continued on page 54)

Car Struck

Jackie Gleason was to guest on Frank Sinatra's CBS-TV show last night (Tues.). In negotiating the deal, Gleason said his asking price, on the current market, was \$7,500 per guest shot, Sinatra and CBS balked, claiming they can't spend that kind of coin, since the show wasn't sold out.

Gleason said that in lieu of the fee, if a brand new Cadillac was driven up to the studio stage door by the end of the performance he'd do the slot. P.S.—The car was there.

RCA Unveils Sock Theatre TV Color In Test; Price Estimated at \$22,000

By BOB STAHL

Agent With Wings, Yet

Agent Leon Newman is the first nitory presenter with wings. Newman, a licensed pilot, took off yesterday (Tues.) on a selling expedition in and around Montreal, flying a rented plane.

Agent Dave Jonas and Cher Parre (Montreal) booker Jack Miller accompanied Newman to Montreal.

CBS Signs Top B'way Producers For TV Tint Specs

CBS-TV will embark on the costliest and most ambitious programming venture in its color video to date, starting Nov. 11, via a series of full hour leggers, operas and ballet to be produced by some of the top producers in the business. Titled "Broadway's Best," the series of 26 shows, which are to be aired alternate Sundays from 1:30 to 2:30 p. m. and offered to the full network, will cost the web over \$250,000 for talent and production.

So far, CBS has pacted with Max Gordon (currently producing its "Frank Sinatra Show"), Leland Hayward, Sol Hurok, Richard W. Krakeur, Arthur Lesser, Herman Levin, the Metropolitan Opera Assn through general manager Rudolf Bing, Otto Preminger and John Shubert. It expects to ink three or four others within the next few days, each of whom will pro-

(Continued on page 55)

First Int'l TV for UN Via Paris-to-N.Y. Kine

ABC-TV public affairs chief Jack Pacey is planning the first regular international television program when the United Nations sessions move from New York to Paris next month. The web's "United Or Not" series, which has members of the UN Correspondents Association quiz delegates to the global organization, would be lensed in the French capital with a kinescope recording flown to the U. S. for showing here.

If arrangements are completed three tele cameras will be used, although in its Gotham presentation "United" uses only two. British Broadcasting Corp.'s TV setup has requested prints of the program for beaming in England. First of the Paris originations will be beamed on ABC-TV on Nov. 6 at 9-9:30 p. m. Radio edition, a tape of the audio, is aired the same night at 10:30 p. m.

Radio Corp. of America, jumping the gun on its competitors, unveiled its theatre television in full color yesterday (Tues.). Colors transmitted on the screen of the old RKO Colonial Theatre on upper Broadway, N. Y., were solid and true, indicating the new tint system can well be that extra filip needed to get big-screen video over the hump.

RCA execs were reluctant to discuss the potential price of the full-color unit, claiming any estimate at this time would be only a guess. It's believed, though, that the manufacturer can turn out the units at a cost about 40% higher than what they're presently charging for the black-and-white big-screen equipment, which is \$15,500. That would put the cost of the color system at about \$22,000. RCA also declined to predict when it would begin production of the units.

Of major significance to exhibitors is the probability that they'll now be able to get full-color video on their theatre screens before color gains any kind of toehold in home TV. While RCA still must gain approval of the Federal Communications Commission to commercialize its tint for home reception, no such approval is needed for theatres. As a result, exhibitors can supplement their Technicolor features with color TV for what could be an all-tint program—and surveys have repeatedly shown that the customers want color.

RCA used a demonstration model the only one now in existence. (Continued on page 54)

German Consul Calls Yank Pix NG Envoy, Cites 'Capone World'

Chicago, Oct. 16. Hollywood films are "the worst representative of real America in Europe and Germany," K. Heinrich Knappstein, German consul general here, told Northwestern U.'s communications conference last week.

American pix, he said, are giving Europe an entirely negative picture, and the average German filmgoer visualizes the U. S. as a "world of Al Capones, Hopalong Cassidy and pretty secretaries who marry rich bosses."

To newsmen, sociologists and communications experts on hand for university's centennial conclave, Knappstein blasted the "Voice of America" for not making the most of its potentially great influence. "I come from Alabama with a banjo on my knee," he chided can be heard on radios in almost every German home.

Antonio Arraiz, editor of El Nacional in Venezuela, gave Hollywood a better shake, calling its films the means of communication which "has gone farthest in diffusing information among us."

Some Actors Prefer TV's 'Security' To Pix, Sez Meiklejohn in N.Y. O.O.

While Hollywood is still the mecca of practically all young thespians, there are some who apparently prefer the security of TV instead of a chance for screen success. This was indicated by William Meiklejohn, of Paramount's executive production staff, who returned to the Coast Friday (12) after a 10-day New York stay to look over new talent.

Talent deals cost a little more in New York, said Meiklejohn, for players have TV to work on and it takes a good offer to get them to Hollywood. Par talent chief either saw or auditioned 175 people of whom he has a definite interest in 12 to 14. They're of all types, including singers, dancers, character actors and the like.

Following his arrival at the studio Meiklejohn will break down the 175 interviewees in a weeding-out process. Some will be bought without testing, he said, while various deals will be made with others. Among those already inked is Robinson Stone of "Stalag 17." Par recently acquired film rights to the play, and Stone will handle his stage role in the screen version.

Meiklejohn's N. Y. talent hunt, which marked his first visit to Gotham in six years, is in line with a studio campaign to develop new faces. This drive was instrumental in Par's recent creation of what it calls the "Golden Circle of Stars of Tomorrow."

"Golden Circle" now consists of 14 young players. Two others, Peter Hanson and Laura Elliott, just graduated as established thespians. Also fitting in with emphasis on new faces is a new department which Par set up to give newcomers actual dramatic training. Previous instruction was principally confined to coaching.

Would-be starlets will now receive briefing on singing, dancing, posture, enunciation and a host of other essentials. Meiklejohn is enthusiastic about the value of the new department for he feels it's a means of getting the trainees started off right, since most of them are in the 19 to 25 age bracket.

During his short New York sojourn Meiklejohn managed to catch 12 test shows as well as survey talent in TV, radio and theaters. Par's eastern talent head, Boris Kaplan, also set up interviews for him at 10-minute intervals. He now expects to scout the N. Y. player supply several times a year.

No Treks by U.S. Stars For '51 Command Vaude, Only Those in London

London, Oct. 16. American artists currently working in London are to take part in the Royal Command vaudeville show at the Victoria Palace Monday Oct. 29, but no U. S. stars are being brought over especially for the event. In previous years, Danny Kaye, Jack Benny and Dinah Shore made special trips from Hollywood to participate in the Royal Gala.

Patricia Morison, starring in the London edition of "Kiss Me, Kate," has been chosen to appear, and from the same show there will be Valerie Tandy, who recently took over the "Bianca" role from Julie Wilson. Pearl Primus, who opens a London season next month, is

(Continued on page 18)

Rossellini's Next With Bergman Starts Oct. 20

Rome, Oct. 9.

Director-producer Roberto Rossellini has announced that his next film, starring Ingrid Bergman, will be started here Oct. 20. The film is tentatively called "Europa, 1951." American actor Alexander Knox will play opposite Miss Bergman in this picture. He is expected in Rome shortly.

"This is Miss Bergman's first film since 'Stromboli,' made during the summer of 1949. Rossellini, however, has just finished 'The Envy,' one of the sequences of the Franco-Italian production, 'The Seven Sins'."

Williamsburg, Va., Builds on Tourism's Annual \$6,000,000

By HERMAN A. LOWE

Williamsburg, Va., Oct. 16.

They're leaving history with high-powered showmanship down on this Tidewater peninsula, to build restored Williamsburg as one of the nation's top tourist attractions.

While not offering the immensity and variety of a New York, Miami or Washington, for example, it is doubtless the only U. S. community of 4,000 inhabitants which can pull tourists at the rate of \$600,000 a year and gross about \$6,000,000 from them. Working hand in glove with Williamsburg, though actually not a part of the same operation, is the Matoka Lake Amphitheatre, just on the edge of town, which presents the Paul Green symphonic drama, "The Common Glory," each summer. "Glory" is a musical portrait of colonial Williamsburg.

This year Williamsburg, colonial capital of Virginia and 18th century hub of southern fashion and aristocracy, is winding up its 25th year of restoration under the \$44,000,000 fund set up by John D. Rockefeller, Jr. In the quarter century upwards of \$30,000,000 have already gone into the task of restoration, with the end not yet in sight. Rockefeller, incidentally, gets no profit or return of any kind.

In the relatively few streets of this little town, some 675 buildings have already been demolished.

(Continued on page 63)

Berlin's Pix Projects

Hollywood, Oct. 16.

During his current Coast visit, Irving Berlin may set two picture deals. One is the long-pending "Call Me Madam" with 20th-Fox, which hinges on Ethel Merman accepting \$125,000 for the stint, as against the 150G she wanted. The other may be a refurbished "Miss Liberty" (Robert Sherwood-Moss Hart-Berlin) for Metro. Arthur Freed is interested in the three-year-old Broadway musical for Lucretia Caron, who clicked in the current "An American in Paris." "Liberty" has a Franco-American theme.

Berlin is house-guesting with Joe Schenck.

Jessel's 25th Anni

Hollywood, Oct. 16. George Jessel sent his production of "I Don't Care Girl" into work, marking his 25th anni in pix.

Coincidentally, Lloyd Bacon, directing "Girl," also helmed "Private Lady Murphy," in which Jessel film-bowed as an actor.

NLRB Upholds SAG Over TVA On Vidpix 'Catch-All'

Washington, Oct. 16.

Screen Actors Guild has won its fight to prevent Television Authority from including all actors who make films for initial showing on TV networks in a catch-all bargaining unit with other video talent.

National Labor Relations Board today (Tues.) upheld the findings of its trial examiner in a case which especially involved actors employed by CBS on the west coast in the production of films especially for TV. Pix are made at Hal Roach studio.

NLRB ordered two separate bargaining elections within the next 30 days.

1. For the CBS actors making television films, "including singers and stunt men, but excluding extras and talent employed in the production of live television programs."

2. "For all persons employed as talent on all live network television programs originating in New York, Chicago and Los Angeles, and broadcast over the network facilities of the employees including actors, masters of cere-

(Continued on page 20)

Alaska Awaits Snow Set After Okay Summer Run; Other Items From Arctic

Anchorage, Oct. 16.

Alaskan night life, on a healthy keel following the run of summer tourists, is now awaiting the arrival of the snow set. GI and government personnel and dependents provide a steady boxoffice as bon-faires start swinging into winter gear.

The cafes are getting talent out of Seattle, and even standard acts are starting to hit the Arctic circuit. For example, juggler Val Setz is heading for a Fairbanks run after a seven-week stand at the swank Ambassador club. Owners of the Ambassador, John Colombani and John Rich, will concentrate on stateside talent following a complete facelifting of the spot.

The Aleutian Gardens is using a band and organist Ted Whiteman, while other spots with talent include Kay O'Grady and Olga Perez, holdovers at the Rathskeller, and organist Lita Charbonnet, at the Starlite.

The Anchorage Little Theatre group SRO'd its recent production of "Two Blind Mice," with proceeds of this thespic effort going to a building fund for a permanent dramatic showplace to get underway shortly.

This part of the country is also getting military talent comprising troops who were entertainers in civilian life. The Ft. Richardson production of "This Is It" contained many former ex-performers. Produced by Chief Warrant Officer Bill Spilchak with the 43d Army Band, show is off to a tour of other Alaskan installations. Vocalist in this group is PFC Dick Krause, who played the Casa Seville, Franklin Square, L. I. for a run.

Darnell Ailing In

London Hospital

London, Oct. 16.

Linda Darnell, slated to return to the U. S. this week following a film chore here, is confined to the London Clinic Hospital. Medicals are indefinite as to when she'll be able to leave. She is said to be suffering from jaundice.

Miss Darnell has been here to finish work in David Rose's production, "Saturday Island." Shooting was completed a couple of weeks ago. Earlier scenes were filmed in Jamaica, B.W.I. Miss Darnell coming here from there.

This Week's Football

By MARTY CLICKMAN

(WJOM, Paramount Newsreel, Theatre TV Sportscenter)

COLLEGE			
Gamest		Selection	*Pts.
EAST			
Yale-Cornell	Yale line can't handle feet	Cornell	21
		Big Red backs.	
Princeton-Lafayette	Tigers and Kazmaier have a breather before Cornell.	Princeton	35
Fordham-San Francisco	The Ram is one of the best in the east.	Fordham	7
Brown-Colgate	Tough ball game; both squads rebuilding.	Brown	6
Penn State-Michigan State	Nittany Lion can't handle one of nation's top three.	Michigan State	20
Pennsylvania-Columbia	Mitchell Price in a class with Rossides, Luckman, Gavernall.	Columbia	13
Pittsburgh-Notre Dame	The Irish had class even in their loss.	Notre Dame	20
Dartmouth-Syracuse	Upset! Orange on the way back to the top.	Syracuse	7
Harvard-Army	Army needs this respite to recuperate.	Army	20
Holy Cross-NYU	Crusaders can name their own total.	Holy Cross	35
SOUTH			
Kentucky-Villanova	Villanova taking shape as the east's best.	Villanova	7
Mississippi-Tulane	Green Wave mighty impressive against Holy Cross.	Tulane	14
Georgia-Louisiana State	Both clubs drubbed last Saturday.	Georgia	6
Florida-Vanderbilt	Florida schedule too tough.	Vanderbilt	13
Alabama-Tennessee	South's game of the day! Volunteers best in south.	Tennessee	20
Georgia Tech-Auburn	The Rambling Wreck keeps right on rambling.	Georgia Tech	14
Maryland-North Carolina	Terrapins heading for unbeaten season.	Maryland	13
No. Carolina State-Wm. & Mary	Only top southern teams can beat State.	No. Carolina State	20
Southern Methodist-Rice	Fred Benners the country's newest football star.	Southern Methodist	14
Baylor-Texas Tech	Baylor Bears are southwest's dark horse.	Baylor	21
Arkansas-Texas	Longhorns have depth in every way.	Texas	28
Texas Christian-Texas A&M	Longhorns and Aggies building for late-season climax.	Texas A&M	13
MID-WEST			
Northwestern-Navy	The Middies just can't keep from making mistakes.	Northwestern	14
Iowa-Michigan	The Wolverine finally came to life against Indiana.	Michigan	7
Ohio State-Indiana	Buckeyes take it out on the Hoosiers.	Ohio State	21
Purdue-Wisconsin	Purdue at the bottom of the Big Ten this season.	Wisconsin	14
Oklahoma-Kansas	Kansas a pleasant surprise but can't handle Sooners yet.	Oklahoma	7
Minnesota-Nebraska	Neither club what it used to be.	Minnesota	6
Iowa State-Missouri	Don Fauror's Missouri Mule has no kick this year.	Iowa State	6
FAR WEST			
Southern California-California	Golden Bears the class of the Pacific Coast.	California	14
Illinois-Washington	Fine intersectional clash! Huskies bigger.	Washington	7
UCLA-Oregon	Uclans are fair; Oregon is poor.	UCLA	19
Oregon State-Washington State	A tossup! Oregon State because it's at home.	Oregon State	7
Stanford-Santa Clara	Indians one of the better Coast teams.	Stanford	13
PROFESSIONAL			
NY Giants-Philadelphia Eagles	Giants heading for an outstanding season.	Giants	10
Detroit Lions-NY Yanks	Yanks a disappointment; Lions a title threat.	Lions	17
Cleveland Browns-Pittsburgh Steelers	Browns back in stride after whitewashing Redskins.	Browns	14
Chicago Bears-San Francisco	Bears don't have it this year.	San Francisco	7
Washington-Chicago Cardinals	Redskins may be a cellar team.	Cardinals	10
Green Bay-Los Angeles	Rams passing attack too potent for the Packers.	Los Angeles	14
Season's Record			
Won, 89; Lost, 39; Ties, 3; Pct., .695			
(Ties Don't Count)			

† College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

*Point margins are estimates, not official odds.

SSB Special Group To Hear Talent Spokesmen

Washington, Oct. 16.

Spokesmen for a full cross-section will appear Oct. 22-24 before the special talent committee of the Salary Stabilization Board. Three-man committee—Roy F. Hendrickson, Philip F. Siff and Neil Agnew—will make recommendations to SSB on a formula for handling salary increases for entertainment talent on an individual basis.

SSB jurisdiction, according to Joseph D. Cooper, executive director of the board, broadly covers cases of individually negotiated raises which are above union scales, or where no union is involved. However, the earners must be making over \$75 per week to be handled by SSB. The Wage Stabilization Board covers the lower paid people in all fields and those whose wages are negotiated by unions.

Dry Raleigh Looks For A Little Aqua at Fair

Raleigh, N. C., Oct. 16.

Raleigh's water shortage will not cause a postponement of North Carolina's State Fair, Agriculture Commissioner L. Y. Ballentine and State Fair manager J. S. (Doc) Dorton both announced flatly that the annual exhibit will be held as scheduled Oct. 16-20.

Ballentine said the fair would make arrangements to secure most of its water from sources other than the Raleigh supply. He said a lake, two small streams and a well on the fairgrounds can be utilized to sprinkle the grounds and water the livestock.

He added jokingly that "probably the best way for Raleigh to get rain to build up its water supply is to hold the fair." Rain at some point during fair week is almost a tradition in Raleigh.

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H'WOOD OFF WAR, DOWNBEAT PIX

Blumberg Would Be Board Chairman, Rackmil Prez of New U-Decca Co.

Present plans call for Nate J. Blumberg to become board chairman and Milton R. Rackmil prez of the company resulting from the projected merger of Universal Pictures and Decca Records, Nov. 1 reportedly has been set as the effective date for transfer of U stock to Decca, which is a preliminary to working out the reorganization plan for a merger.

Blumberg, now U prexy, is selling the 31,900 options he holds on U stock to Decca. Latter is also buying more than 130,000 shares held by production chief William Goetz and his associate, Leo Spitz.

In taking the U presidency, Rackmil will be moving from the prez post he presently holds at Decca. Blumberg's change of title will necessitate no basic switch in his employment contract. It runs until Dec. 31, 1953, on an active basis, plus five more years during which Blumberg would be a consultant on a non-exclusive arrangement.

The U prexy is selling his option warrants to Decca at \$5 each. They permit purchase of the company's stock at \$10 per share, thus making the total price \$15. Blumberg's aim is to establish a capital gain for tax purposes and acquire a nest egg. He will retain no significant amount of U stock, his sole interest in the new company being as an employee.

Merger itself is somewhat in the future because of technicalities, although attorneys for the two companies will begin working out the reorganization plan just as soon as the stock transfers are made by (Continued on page 18)

Govt. Officials Join Pic Execs in Signing U. S.-Anglo Contract

Washington, Oct. 16. Secretary of the Treasury John Snyder and other Government officials will join top film industry execs at a Washington luncheon today (Wed.) marking the signing of the new Anglo-U. S. films agreement. Sir Frank Lee, permanent Secretary of the Board of Trade, will be the British rep.

Nicholas M. Schenck, Metro prez; Nate J. Blumberg, Universal chieftain, and possibly RKO topper Ned E. Depinet are expected to head the Motion Picture Assn. of America delegation. On hand for the Society of Independent Motion Picture Producers will be president Ellis G. Arnall and James A. Mulvey, president of Samuel Goldwyn Productions.

Also repping MPAA will be Joyce O'Hara, acting president, and John G. McCarthy, v.p. in (Continued on page 13)

HINT SETTLEMENT IN KRAMER-FOREMAN RIFT

Hollywood, Oct. 16. Settlement of the disagreement between Stanley Kramer and his partner, Carl Foreman, is expected at today's (Tues.) meeting of stockholders and directors of Stanley Kramer Productions, Inc., and Stanley Kramer Co. Foreman, treasurer of both firms, has long been at odds with his colleagues, and the rift was brought to a head by his appearance before the House Un-American Activities, during which he testified that he is not a Communist but refused to answer other questions.

Understood Kramer and other partners, George Glass and Sam Katz, will buy Foreman's stock and interests in the two companies. These interests include shares of pictures now in release, such as "The Champion," "Home of the Brave," "The Men" and "Cyrano," all based on Foreman's screenplays. He also has interests in such future releases as "Death of a Salesman," "High Noon," "The Sniper," "My Six Convicts" and "Four Poster."

DeMille in N.Y. Friday

Cecil B. DeMille is due in New York Friday (19) from Miami to confab with Paramount prez Barney Balaban, sales v.p. Al Schwalberg and pub-ad chief Jerry Pickman on campaign and release plans for his "Greatest Show on Earth." Pic, now nearing completion, goes into distribution next year.

DeMille was in Miami to make a speech at the American Legion convention.

See A. L. Mayer's Big Distrib Plans Precluding COMPO

That Arthur L. Mayer won't let himself be talked out of his determination to resign as exec v.p. of the Council of Motion Picture Organizations became evident last week. Eight new foreign films, it was disclosed, have been acquired for release in the U. S. this year by Mayer and his partner in distribution, Edward Kingsley.

Despite Mayer's repeated statements that he plans to quit when the current "Movietime U. S. A." drive is over in December, COMPO toppers have retained the hope that they can convince him to stay. One of the prospects they've held out to him is a lengthy vacation.

Mayer, veteran exhib, distrib and pub-ad man, has no thought of retiring from the industry, however. He aims to go full blast into the distribution of his new pic when freed of the COMPO duties.

Mayer has been pushing Ned E. Depinet, prez of COMPO, to name a committee to consider can- (Continued on page 20)

Payton Tries to Tone Up South in Beat for 'Drums' But Kneels to Brushoff

Barbara Payton and Franchot Tone, touring southern states on behalf of Miss Payton's RKO pic, "Drums of the Deep South," got either a semi-brushoff from the press or tongue-in-cheek treatment. Tone explained to newsmen at one stop that they were "honeymooning on a plane and at press conferences."

Tour, coming at the same time as the "Movietime" star visits, has disturbed industry execs because of publicity regarding Miss Payton. Tone and actor Tom Neal recently. Miss Payton is also reportedly being subpoenaed as a witness in a gangster fray, and newsmen, of course, took advantage. (Continued on page 18)

L. B. Mayer Huddles Again on Cantor Biog

Hollywood, Oct. 16. Deal is still being talked for L. B. Mayer to produce an Eddie Cantor biopic. Cantor and Sid Skolsky huddled Mayer once, and Skolsky subsequently talked to Mayer again last week.

Warners held an option on the story a few years back. Cantor plans giving his proceeds to the Eddie Cantor Camp Committee, which handles affairs of the Surprise Lake Camp, Cold Springs, N. Y., which Cantor attended as a boy.

TITLE CLAIMS PROVIDE CLUE

Despite success of war pictures during the past couple of years, theatregoers are going to get very few of them in the next couple years. Best tipoff to the way the Hollywood mind runs—the title registration reports of the Motion Picture Assn. of America—shows that claims to only one war pic label was staked out in the past three weeks.

While several combat films are now in production or in the scripting stage, the long distance outlook, as indicated by the title registrations, is again them. Reflection of some of the same thinking that has nixed the war subjects is a current anathema in Hollywood against all downbeat yarns.

While "Streetcar Named Desire" and "Place in the Sun" are proving exceptions, experience with the "unhappy ending" recently has been disastrous. It takes a mighty film to overcome the h. o. a spirit of dejection inherent in a downbeat pic.

War subjects of the "Big Parade" genre, of course, fall into (Continued on page 13)

RKO Appt. of Hayward Seen Stressing Stage Presentations of Chain

Appointment of Leland Hayward to the RKO Theatres board of directors underscored the chain's widening interest in various stage presentations, including top-name vaude and straight legit. RKO toppers believe Hayward's know-how as a legit producer will figure prominently in the chain's future plans.

In addition to supplementary vaude acts at some of its houses, RKO has a road company of "Gentlemen Prefer Blondes" current at the Palace, Chicago, and opened the Judy Garland two-day variety program at the Palace, N. Y. last night (Tues.). Chain in past months also has experimented with ballet troupes and special lecture offerings.

Future course has yet to be mapped except to the extent that (Continued on page 35)

National Boxoffice Survey

Biz Still Sturdy; 'Sun' New Champion, 'Streetcar' Second, 'American Paris' 3d, 'David' Fourth

Columbus Day crowds and favorable weather are keeping film grosses in upper brackets in majority of key cities covered by VARIETY this week. Only in a few scattered spots where exhibitors are being hurt by a batch of weaker product are returns mild. In a few of the largest keys, end of the Jewish holidays last Wednesday at sundown is reported by exhibs as contributing to larger totals.

Additional playdates which are getting the pic out on distribution to wider extent will push "Place in Sun" (Par) to No. 1 spot, supplanting "David and Bathsheba" (20th) after latter had been first for five weeks in a row. "Sun" biz ranged from fine and great to record-breaking in nearly all cities.

"Streetcar Named Desire" (WB), also with many new dates, is climbing to second place. "American in Paris" (M-G), only playing three keys, will land third money, while "David" is finishing fourth.

"Day Earth Stood Still" (20th) will be fifth. Sixth position is going to "Texas Carnival" (M-G), which is just getting under way. "Golden Horde" (U) is showing enough via some additional dates to cop seventh spot, while "People Will Talk" (20th) will be eighth. "Painting Clouds With Sunshine" (WB) is winding up ninth, with "Saturday's Hero" (Col) in 10th slot. "Tales of Hoffmann" (Andie) and "Rhubarb" (Par) are runner-up pix.

Ed Small, Sol Lesser Set Up Co. For Prod., Distrib of Pix for TV

Schary, Strickling East

Dore Schary, Metro veepee in charge of production, and studio publicity chief Howard Strickling will train into New York from the Coast Oct. 23 to attend the opening of Metro's "Quo Vadis" Nov. 8 at the Capitol and Astor theatres. While in N. Y., Schary will also address the Oct. 30-Nov. 1 Allied States convention at the Hotel Biltmore.

Stockholder Unit, D of J Eye More RKO Bd. Changes

Despite the blowout of Maurice Bent and James T. Brown from the RKO Theatres board of directors, and their replacement by Leland Hayward and William J. Wardall, both a stockholders group and the Department of Justice will press efforts for further board changes.

In N. Y. Federal Court tomorrow (Thurs.) the Department will argue for an order removing J. P. Dreihelbis from the directorate. Charging they were appointed by Howard Hughes in violation of the "intent" of the RKO consent decree, Department originally asked the court force the removal of Bent, Brown and Dreihelbis.

Bent, associated with Merrill Lynch, Pierce, Fenner & Beane, resigned recently. Brown exited on the eve of the original court filing, leaving Dreihelbis as the Department's sole target. Theatre outfit's proxy, Sol A. Schwartz, and Ben-Fleming Sessel are remaining on the board without objections from the Department or the stockholder faction.

On the second front, the group of shareowners headed by Wall Streeter David J. Greene is moving ahead with plans for an all-out proxy battle, seeking to appoint their own candidates on the board. (Continued on page 18)

Producers Edward Small and Sol Lesser have joined forces to establish a company for production and distribution of films for television. They have named George Shupert, head of commercial operations for Paramount Television, as distribution chief and topper for eastern activities. He'll leave Par shortly and will own a profit participation in the new company.

Lesser and Small will make available to the new firm—unnamed as yet—much of the product they have made for theatrical release over the years. They are also going into production on a large scale of special films for tele.

New setup, Lesser said prior to departure from New York for Hollywood yesterday (Tues.), will no way conflict or overlap the recently formed production partnership of Lesser, Small and Sam Bryskin. Tagged Associated Artists & Producers, outfit will make pix for theatre exhibition exclusively.

Lesser said AA&P would sign a contract with United Artists shortly for release of a maximum of six pix a year for three years. There is no minimum provided.

Aubrey Schenck, who has been named a producer for the unit, and (Continued on page 13)

Navy Scuttles Kramer's 'Mutiny' Plot; Salesmen Irked by His 'Salesman'

Stanley Kramer was taking it on the chin from two widely separated but equally disgruntled parties this week. He's clearly in troubled waters over plans to lens Herman Wouk's "The Caine Mutiny," the big objections coming from the Navy Dept. and a N. Y. educator is blasting away at the producer for his "Death of a Salesman" which, it's charged, is murder on the drummers.

Unless the picturization of "Salesman" carries a "strong fore- (Continued on page 15)

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Phone Co. Stalling Phonevision Via Reluctance to Supply Lines

Chicago, Oct. 16.

Zenith's Phonevision plans continue to meet with Bell Telephone System resistance, which conceivably could result in either a legal battle between the two concerns or a complete technical hamstringing of the subscription television system.

Although it's the Bell System's reiterated policy that it will continue to "cooperate" with Phonevision or any other pay-as-you-see device, an Illinois Bell spokesman, John A. Maloney told VARIETY that the phone company retains the right to decide how and when phone circuits might be used. In the case of the Zenith method, Bell will not permit use of regular phone lines, the exec stated. He claimed that it has not been proved engineeringly that Phonevision will not interfere with regular phone service, and that the company will not permit use of its lines which in any way might impair standard operation.

This means, then, that the only way Bell would accept Phonevision service would be by the use of specially installed, leased wires. The Bell official was explicit on this point. He also admitted that for all practical purposes, the leased line edict forestalls the technical feasibility of the device for the foreseeable future. Because of the shortage of material, especially copper, it would be a practical impossibility to install the myriad number of individual Phonevision hookups should the method be approved by the Federal Communications Commission and should it

(Continued on page 20)

SAG Would Cancel Pacts Of TV Prods. Releasing To Theatres Sans More Pay

Hollywood, Oct. 16.

Screen Actors Guild will cancel contracts of any tele producers who release pix for theatres without signing an agreement for additional payment to players. Any producer thus cancelled wouldn't have availability of SAG members thereafter.

Warning has been sent to all producers by SAG television administrator Kenneth Thomson, who said "it's been brought to our attention that certain producers of film originally made for television are contemplating releasing them to theatres." He cited the SAG-producers' 1948 pact to back the warning.

ROSSEN VAGUE ABOUT HIS FUTURE PLANS

Robert Rossen, writer-producer who ankled the Columbia lot following an appearance before the House Un-American Activities Committee, is in N. Y. from the Coast with only vague plans for his future. He said yesterday (Tues.) he's considering several ideas, all centered around further film making. There's a possibility he'll go to London shortly.

Rossen told the House group he is not now a Communist, but declined to discuss his political attachments of the past. He sold his interests in "The Brave Bulls" and "All the King's Men" to Col. with which he had a production participating deal.

Trio Win \$2,960 Award From 20th-Fox Int'l

Following a week's trial before N.Y. Supreme Court Justice Samuel Di Falco, a jury last week brought in a verdict of \$2,960 against 20th-Fox International Corp. Winners of the award are Herbert Klein, Samuel Perlman and the Amintrade International Trade Co.

Klein, Perlman and Amintrade had brought suit to recover commissions allegedly due them from 20th-Fox International. Plaintiffs charged that they had aided Al Cornfield, 20th-Fox European manager, in negotiating a film distribution deal in Belgium, Luxembourg and the Belgian Congo.

'Vadis' Time-Table

In case anyone comes in late to the special press preview of "Quo Vadis" at the Astor and Capitol theatres, N. Y., Nov. 7, Metro has prepared a minute-by-minute timetable to brief the tardy guest on whatever he may have missed.

Four-page mimeographed schedule contains such terse items as: "9:03, Poppaea, favorite wife of Nero, 10:01. Poppaea seduces Marcus, 10:51. The lions are set upon the Christians, 11:10. Poppaea's revenge against Lygia, 11:19. Nero strangles Poppaea."

'Biggest' Press Preview For 'Vadis' in N.Y. At Capitol, Astor

In what promises to be the greatest "press" preview on record, from standpoint of attendance, Metro will unveil "Quo Vadis" at both the Capitol and Astor, N. Y. showcases on the evening of Nov. 7 for newspaper and mag reps, plus execs from the various film companies and top circuits, show business personalities and toppers in public office in the area. Audience at the two theatres is expected to number over 5,000.

"Vadis" has its public preem at the two spots the following day. Meanwhile, M-G is refraining from any other advance screenings, primarily because accommodations would be limited and those not on the initial invitation list could be expected to put up a squawk.

Only showing of the epic, which was lensed in Italy, for non-Metroites took place recently at the company's homeoffice projection room. The ultra-exclusive audience comprised only proxies of other film outfits and a few top circuit execs. Pointing up the strictly private nature of the screening was the absence of any publicity announcements either before or following it.

M-G's problem regarding "Vadis" at the moment concerns the lack of prints. Pic runs close to three hours, thus the Techni processing requires a maximum of time. There's even some doubt a print will be available for showing at M-G's national sales conclave, which opens in Chicago next Monday (22).

N. Y. plan for the preview will be followed in the six other cities where the film bows on Nov. 20. In these—Pittsburgh, San Francisco, Memphis, Cleveland, Atlanta and St. Louis—the special invitation showing will take place on Nov. 19, also with a full audience in prospect.

U.S. Stars at 'Command' Film Show in London

London, Oct. 16.

Gary Cooper, Van Johnson, Jane Powell and Jane Russell will head the Hollywood contingent at the Royal Command Film Show here Nov. 5.

Some 50 British stars are scheduled to attend.

Par Guns Three

Hollywood, Oct. 16.

Three Paramount pictures get the starting signal in the next 10 days, teeing off this week with "This Is Dynamite," costarring William Holden, Edmond O'Brien and Alexis Smith.

Second starter is "Los Alamos," on location in New Mexico with Joseph Sistrum producing and Jerry Hopper directing. Third is the Bing Crosby starrer, "Famous," first production by Pat Duggan under his Paramount contract.

Par Names Chesnes

Albert A. Chesnes, with Paramount's theatre television department for the last three years, has been named manager of the department and will henceforth handle all installations of Par's intermediate film system.

Jack Hammer has been appointed supervisor of theatre TV film processing.

New Lewis Stone Pact Hollywood, Oct. 16.

Lewis Stone, a Metro contract player for 27 years, signed a new seven-year pact, establishing a new marathon record for thespians on one lot. He will be 72 next month.

Govt. Grid Suit Won't Nix Deals For Theatre TV

Washington, Oct. 16.

Government antitrust suit against the National Pro Football League, if successful, will not restrict right of promoters to make exclusive deals for theatre tele showings, according to informed sources here. Department of Justice suit, it's pointed out, deals with conspiracy among football clubs to restrict broadcasts.

Justice Department, in filing its suit with the court in Philadelphia last week, stated that its purpose was to enable each member team of the league to sell TV rights to whomever it wishes. Individual clubs could thus prefer to deal with theatres rather than broadcasters. It was noted, as long as there is no agreement between them to do so.

The D. of J. suit made no reference to theatre TV nor to selling of exclusive rights to theatres and, an official said, there is nothing in the antitrust laws to prevent a sports promoter from entering into such a deal providing there is no conspiracy to deny competitive media similar privileges.

Broader questions involved in theatre TV, particularly as it affects the millions of TV setowners, are being studied by the D. of J. and might be the basis for some future action.

Justice Department had its guns aimed at major league baseball but decided to proceed on the football front after the baseball leagues cancelled their restrictions on broadcasting of games.

The pro football action was made the test case which will determine whether the National Collegiate Athletic Assn. limitation on telecasts of college grid games, and any other agreements restricting broadcasts in the field of sports, are legal.

Viennese Group Puts Up Half of Coin For U.S.-Austro 'Astoli'

Half the financing for "The Girl from Astoli," joint American-Austrian film venture, is being furnished by a syndicate of Viennese investors. Scheduled to roll in Italy and Austria next January, the project will be turned out by Arrowhead Productions, in which director John Reinhardt, writer-producer Peter Bernels and co-producer Kurt Hirsch are partnered.

Hirsch leaves for Europe Oct. 20 to set up location sites. Most of the exteriors for "Astoli" will be lensed in northern Italy with interiors shot in Vienna. No distribution deals, it's reported, will be set until after completion. An American male star and European femme name will be cast as leads. Arrowhead's first celluloid effort was Dan Duryea starrer, "Chicago Calling." United Artists will release in January. Company is organized so that its three associates fill in on all the needs of the indie unit. "Astoli," for example, is a writing collaboration of Bernels and Reinhardt. Hirsch and Bernels will split production chores while Reinhardt will direct.

Delay SEG Pact

Hollywood, Oct. 16.

Producers Association announced a delay of at least one week in negotiations for a new basic contract with the Screen Extras Guild.

One reason for the postponement was the death of Howard Philbrick, Central Casting chief. Another was the desire of the studios to complete negotiations with the IATSE unions before starting the SEG debates.

'Glorifying' Rommel?

London, Oct. 16.

Opening of "Rommel—Desert Fox" (20th) at the Odeon, Leicester Square, London, last week was met with a strongly controversial press reaction, with many of the critics protesting at the sympathetic interpretation of most of the Nazis portrayed in the film. Nevertheless the pic opened very strongly with £3,376 (\$10,000) for the first four days ending Sunday (14).

Richard Winnington, whose two-column piece in the liberal New Chronicle was given a splash head, "Hollywood Finds Pinup General," ended his notice with the following paragraph: "It is a deplorable travesty that mocks all who fought the Nazis." The "glorification" of Rommel is also blasted in a double-column front-page splash in the Communist Daily Worker.

The Times, in a notice which evades the controversial issue, gives the pic high praise, but the Socialist Daily Herald cautiously asks whether the British public will like the portrait of Rommel, who is shown as a martyr to both sides.

30 Theatres With 100,000 Capacity Equipped for Big-Screen Video

Anson Bond, Vidor, Saroyan Form Indie Co.

Hollywood, Oct. 16.

Anson Bond, King Vidor and William Saroyan formed an indie company to film latter's "The Great Life," starting Nov. 27 at the Motion Picture Centre. Bond is producing and Vidor directing.

Deal is not connected with Bond's arrangement with Joseph Bernhard for four pix for 20th-Fox release. Two of these, "Journey Into Light" and "East is East," are completed.

'American' Upped-Price Tests Cues Similar Dates In 25 Other Theatres

Following a test of the policy in four spots, which the film company found successful, Metro will open "An American in Paris" in 25 additional theatres at advanced-admission scales beginning Oct. 24. The 25 houses all are in the Loew's chain, consequently court edicts enjoining the distributors from tilting prices are not applicable.

Plan was initiated in Cleveland and San Francisco, where the film still is running, and Memphis and New Orleans. "American" also is current at the Radio City Music Hall, N. Y., where it goes into a third week tomorrow (Thurs.).

M-G has yet to disclose any plans for the general release of the pic, but its boosted-scale policy at the pre-release Loew's runs was seen as the tipoff the company will be on the prowl for similar arrangements with M-G's non-affiliates.

Touched off, apparently, by 20th-Fox's "David and Bathsheba," exhib and public resentment toward advanced-admission pix broke out on a couple of fronts this week.

Drawing attention in N. J. was a column by Tony Calvert, in the South River Spokesman, in which the \$120 price for "D & B" at the RKO State, New Brunswick, was blasted. Calvert reported he balked

N. Y. to L. A.

Bud Abbott
Lauren Bacall
Irving Berlin
Humphrey Bogart
Bill Burton
John Conte
Lou Costello
Bill Ficks
Margo Lee
William Meiklejohn
Benay Venuta

N. Y. to Europe

Don Cossack Chorus
Alfred Crown
Alfred E. Daff
Nedda Harrigan
Nat Karson
Joshua Logan
Ilya Lopert
Richard Rodgers

Europe to N. Y.

Gaston Bonheur
Bernard Brothers
Wanda Cochran
Michelle Farmer
Maria Jeriza
Marie MacDonald
Elsa Maxwell
Jean Prouvost
Bert Whitley
Shelley Winters

L. A. to N. Y.

Hal Adelquist
Jack Carson
Diane Cassidy
Connelly Chappell
Marilyn Christine
Douglas Fairbanks, Jr.
Judy Garland
Betty Garrett
Henry Ginsberg
Joel Grey
Mitchell J. Hamblurg
George Hurrell
Christopher Isherwood
Abe Lastfogel
Robert Z. Leonard
Don Loper
Sid Luft
Iris Mann
Melinda Markey
Dewey Martin
Charles Morrison
Christopher O'Brien
Mary Pickford
Ken Renard
Helen Rose
Robert Rossen
Gale Storm
Phil Van Zandt
Charles Vidor
William Warfield
Jesse White
Robert L. Wolfe
Robert Young

No Official Global Sales Head for Disney, But Samuels Gets the Job

No appointment to the post of worldwide sales supervisor for the Walt Disney organization will be made officially, prez Roy Disney said in New York last week. However, Leo Samuels, Disney vet, who has had the title of assistant global sales supervisor, has been given the mantle permanently, if unofficially.

Top distribution post has been vacant since William B. Levy resigned several weeks ago. Roy Disney was in New York last week to discuss the new setup and left from there for Europe, where he'll go into distribution and production projects.

RENTAL SHOWDOWN AT ALLIED

Par in Move to Discontinue Bids Where Offers on 4 Pix Are Nixed

In what appears to be the first move by a major film company to discourage competitive bidding, Paramount this week indicated it will discontinue that type of licensing in areas where exhibs have declined to offer bids for four or more consecutive films.

Field reps were told to report to the homeoffice bidding and legal departments on any situation where the bids are not submitted by theatremen. It was stated the h. a. execs will thereupon consider the circumstances in each area, with their decisions on continuing or abandoning the bids to be immediately made known to exchange heads. However, it was made clear the bids will be discontinued in "many" cases where there has been no bidding by any or all of the exhibs in each competitive area.

In the absence of any official explanation for the move, indications were that Par, as well as other distribs, have found that while top pix bring top money via bids, the lesser but still important money-making product has been faltering.

Numerous theatremen themselves have pointed up this shortcoming, so far as the distribs are concerned, in the overall structure of bidding. They said that since bids are being called for, they'll insist only on top-calibre pix and pass up the secondary product to the extent just short of impairing their programming needs.

That 5th Picture Par doubtless feels it has plenty of legal ground for its unprecedented switch in policy, although this was obscure. Though theatremen refuse to bid for four or more pix, their desire to bid for a fifth (Continued on page 34)

Stress Central Org Need To Thresh Out U.S. Pix For Foreign Festivals

Washington, Oct. 16. Need for a central organization in the U. S. to cull out pix submitted for showing at film festivals abroad is stressed in a letter from Norman Wilson, chairman of the Edinburgh Festival. American producers didn't fare well in representation at Edinburgh this year, Wilson said, "largely because there is no central organization in America to whom we can apply for information and assistance."

Edinburgh exec's letter was addressed to Elliot A. Macklow, film officer for the Dept. of Interior's Fish and Wildlife Service, who was official U. S. Government delegate at the festival. Wilson said the machinery for submission of Government pix for festivals "works most efficiently." Otherwise, however, he added, American producers were "inadequately represented" at the Edinburgh show, Aug. 19 to Sept. 9. Wilson asked Macklow to make producers aware of "the need for some central or" (Continued on page 15)

TV TO GET BRUSH AT ALLIED'S PARLEY

Unlike the recent Theatre Owners of America conclave, where the subject drew a large portion of the spotlight, television will be given the brush for the most part at the Allied States Assn. conclave which opens in N. Y. Oct. 30.

Reason is the Allied membership largely comprises small, independent theatre ops not in a position to consider TV installations because of the finances and the programming policies of their houses. There probably will be some discussion of telecasting's competitive effects but this will be given limited time at the convention.

At the TOA meet, theatre TV topped big attention via exhibits of four different manufacturers at the convention's trade show and a full appraisal of TV by the organization's special TV committee.

Cagney, Bailey, Calvet In Musical 'What Price?'

Hollywood, Oct. 16. Jimmy Cagney, Dan Bailey and Corinne Calvet are slated for top roles in "Charmaine," a tune-film based on "What Price Glory," to be produced by Sol Siegel at 20th-Fox, starting Dec. 10 at Camp Pendleton.

Cagney is cast as Captain Flagg, Bailey as Sergeant Quirt and Miss Calvet as Charmaine.

See Pix Benefits Despite House Nix Of New Tax Bill

Washington, Oct. 16. House of Representatives, in a surprise move, voted down the proposed new tax bill yesterday (Tues.). Quarrel with the proposed statute, however, was over personal income and corporate taxes, so that it's expected the film industry will still get kid-gloves treatment in the final bill, which still must be resolved.

Bill now goes back into a joint Senate-House conference for revisions, with the House conferees instructed this morning to come up with something more akin to the bill originally proposed. Since it's generally agreed that there must be a new tax statute of some kind, the House move today means that Congress must postpone its adjournment, originally scheduled for the end of this week, until at least next week. If the bill is brought up with no further changes, however, it can still go into effect Nov. 1.

Biggest victory for pix is expected to be the Senate provision exempting motion pictures from the portion of the bill which provides that the 20% admissions tax shall not be applicable to tickets sold for the benefit of churches, educational and charitable organizations. Film exhibitors feared unfair competition from chiselers who might set up business under the guise of operating for charitable or educational (Continued on page 18)

Documentary Reissues By March of Time; Set 1st Deal With Circuit

March of Time, which recently announced its decision to abandon the theatrical end of the business to concentrate solely on television, has reconsidered to the point where it will reissue its backlog of two-reel documentaries to theatres throughout the country. MOT set the first deal yesterday (Tues.) when it pacted with the Guild Newsreel Theatres, N. Y., for the complete library of some 80 issues.

Guild circuit of four houses, headed by Norman Elson, is paying \$100,000 in rentals for the package. MOT will grant the chain a week's clearance over a 50-mile radius, but is already lining up other deals throughout the country. Outfit plans to handle all distribution directly from N. Y. and will turn out new prints and accessories where needed. Decision to reissue the product to theatres does not necessarily mean that MOT will resume production of films for theatres, according to a company spokesman, but he said such a move is not an outside possibility.

Elson plans to tee off the series Nov. 1 with an MOT feature-length film, "Ramparts We Watch," which was originally released in 1940. He'll then play the two-reelers, starting with Vol. 1, No. 1, changing them twice a week. Many of (Continued on page 13)

N.Y. CONVENTION TO SEE AIRING

Number of the nation's smaller exhibs, hostile over the film companies' rental demands, and top-echelon distribution reps, who claim their sales policies are headed for a full-scale, open airing of their differences.

The two sides will go to mat at the Allied States Assn. national convention which opens at the Hotel Biltmore, N. Y., Oct. 30. Assortment of indications point to some heated exchanges when the subject of rentals comes up for consideration.

Majority of film companies will be represented by their distribution toppers with the probable exception of Warners' Ben Kalmenzon who seldom attends such meetings. The sales execs, according to present plans, will sit in with the Allied-ites at an open meeting.

Suggesting that some verbal pyrotechnics are in prospect is the fact numerous of the Allied members, particularly regional leaders, traditionally are outspoken in their feelings toward the distribs. It's expected they're certain, to be heard from when face-to-face with the film company officials.

Major portion of the convention will be given to trade practices, especially rentals, in an apparent move by Allied to woo smaller exhibs. Allied clearly has in mind to capitalize on Theatre Owners of America's shyness toward exhib-distrib business conduct at the latter's recent convention.

Rank-Files Riled TOA's hands-off trade-practices attitude riled some of the rank and files, who wanted the subject to (Continued on page 18)

SPANISH ASK MPAA TO CLARIFY PACT ISSUES

Request for further info on specific points to be discussed has been received by the Motion Picture Assn. of America in reply to its invitation to a Spanish government delegation to visit the U. S. Invitation was for huddles in New York on a new Spanish-U. S. film agreement.

Added dope desired by Madrid was forwarded by John G. McCarthy, director of the MPAA's international division. McCarthy recently returned from Spain, where he worked out the basis for a pact which American distribs want to consider further when and if the Spaniards arrive.

MPAA's foreign affiliate, the Motion Picture Export Assn., will meet in New York tomorrow (Thurs.) on the Spanish and other deals. It now appears that the agreement McCarthy brought back may be the basis for settlement of the Spanish issues, since it is said that it cannot be improved at the present time.

MPEA board tomorrow will also discuss problems in Indonesia and Belgium.

Selznick Back to U.S. From Europe Huddles

Paris, Oct. 16.

David O. Selznick hops back to N. Y. on Friday (19), with a quickie London stopover en route, following huddles with top Selznick Releasing Organization reps on release of his pix "Duel in the Sun," "Spellbound" and "Portrait of Jennie," for example, are about to be distributed in Western Germany and other Continental areas for the first time.

Victor Hoare, SRO managing director, who accompanied the producer on the European trek, will return to the SRO office in London to launch sales campaigns. Upon arrival in N. Y., Selznick will arrange for release of "Gypsy Blood," which he co-produced with Michael Powell and Emeric Pressburger. Lensed in England, film stars Jennifer Jones, his wife.

Myers Sees Closer Relationship Between Allied, TOA; Skirts Merger

Audrey Totter Back From Tour of Korea

Hollywood, Oct. 16. Audrey Totter, working as a lone "soldier in greasepaint" back from Korea, urged fellow performers to visit the battle zones. Her visits were confined to base hospitals.

Pix personalities are still the best medicine for boys at the front, she said, especially the wounded.

Distribs Claim No Cure for Problem Of Print Shortage

Although the print shortage was the major beef of exhibs at the recent Theatre Owners of America convention, and is expected to be ditto at the forthcoming Allied conclave, little can be expected from the distribs to improve the situation. They maintain that the print shortage is a symptom rather than the disease, and there's no point in treating a symptom.

Some majors have taken steps to alleviate the shortage but basically, they maintain, no significant improvement is possible without a radical overhaul of the exhibition system that had developed in wake of the antitrust consent decrees. That means, principally, a reduction in the number of theatres that have moved up to earlier runs in recent years.

In an effort to get at the print shortage problem via its basic cause, therefore, distribs have slowed up considerably in the past 60 to 90 days in according to exhib demands for better runs. They're going over each such request very carefully and generally nixing it if they can safely do so and keep themselves out of a law suit.

The constant moveups stemming from the decree-lost control of distribs over runs and clearances is felt to have caused many other ills of the industry aside from the print shortage, which is only a minor offshoot. More importantly, it has brought about so many day-and-date engagements in each territory that a pic gets in and out of town before the public even finds out (Continued on page 18)

1949 Bestseller Speeded On Fairbanks Schedule; Other Production Plans

Hollywood, Oct. 16.

Plans of Douglas Fairbanks Jr.'s indie production company, Dougfair Productions, to film Robert Standish's 1949 bestseller, "Elephant Walk," in Ceylon picked up impetus this week. D. M. Marshman, Jr., has been inked to write the adaptation, and lensing is expected to start in early February.

An early starting time is almost obligatory to avoid the monsoon season which begins in Ceylon in May. Technicolor picture will include five American players. No release will be set until pic is completed.

Meantime, Odyssey Productions, in which Fairbanks, Jr., is partnered with Sol Lesser, is contemplating a film version of "Terry and the Pirates," the George Wunder comic strip. Fairbanks has owned the property several years. Odyssey also expects to reissue next year four films which starred Fairbanks, Sr.

Dougfair's first production, made in Britain in association with Daniel Angel, is already in distribution via United Artists. UA will also release the unit's second venture, "Another Man's Poison," next February. It costars Bette Davis, Gary Merrill and Emyln Williams.

Memphis, Oct. 16. While still mindful of the rivalry and trade differences which have kept the two theatre outfits at opposite poles, Allied States Assn. board chairman Abram F. Myers today (Tues.) declared that Allied and Theatre Owners of America in the future probably will find less area of conflict and more room for unified action.

Refraining from any direct appraisal of merger possibilities, Myers nonetheless inferred that an Allied-TOA amalgamation might materialize on condition Allied's "aggressive policies" would be pursued.

Speaking before the meeting of Mid-South Allied and Tri-States TOA, regional units in this area, Myers said he was "fully aware of the significance" of such a joint convention, particularly since it was taking place during the all-industry "Movietime U. S. A." project.

Allied prexy Truman T. Reinbusch traced the entire history of the org, underscoring its contributions to the welfare of indie theatre ops, and the accomplishments of its national and regional leaders. Reinbusch also hit some current selling tactics of the distribs and stressed that Allied stood ready to take up the problem of rentals with its members.

The board topper noted some continuing conflicts between large theatre circuits and smaller exhibs. While he did no identifying, the big chains are linked with TOA while lesser theatremen are known to comprise a large part of the Allied membership.

Myers added, "There is reason to hope, even to believe, that in the course of time, and as the decrees in the Government suits be" (Continued on page 18)

Par Decree Amended To Allow Buyout Of Partner; 20th's Action

Washington, Oct. 16.

Paramount antitrust decree was slightly amended last week, to permit United Paramount Theatres to buy out its partner in a Paterson, N. J., theatre.

Under the original decree, Par was required to sell its interest in the Paterson house but was permitted to buy up its partner in one of its two partnership deals in Newark. As a result of the amendment, Par can take over in Paterson, but must sell out its interest in both Newark theatres.

Over the weekend, 20th-Fox notified the Justice Department that it has selected Santa Paula, Cal., and Montrose and Walsenburg, Colo., as the three towns were prospective purchasers may buy their choice of either 20th house. Action is taken in accordance with a provision of the Fox decree. This section listed these three towns and (Continued on page 34)

A&C COMPLETE COIN SETUP FOR INDIE PIX

Bud Abbott and Lou Costello have completed arrangements for continued financing of their product by Bankers Trust Co., N. Y. Pair are in New York. Next on their slate is "Captain Kidd." They just completed "Jack and the Beanstalk," which Bankers Trust also financed.

Bank agreed to angel "Kidd" without A&C first setting a release deal. It is believed likely, however, that pic will be distributed by Warner Bros., which is handling "Beanstalk."

Financing on the A&C comedies is comparatively simple, since the pix have a steady market which has been tapped readily by a number of distribs, including Universal and United Artists in recent years. Terms given by Bankers Trust as a result are comparatively liberal for indie production.

The Lavender Hill Mob

It's an indie feature produced and directed by Irving Allen and taken by RKO for distribution. Allen brings to it a lot of extra footage filmed for his recent U.S. release, "New Mexico," and the plot seeks to carry it off. Curiously, the excellent western for

(Continued on page 20)

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(Continued on page 20)

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SEE REGULAR 'MOVIE' TIME' DRIVES

'Movietime' Press Excellent

Press reaction to the "Movietime" Hollywood personality tours last week was generally excellent. Tear sheets pouring into N.Y. headquarters of the Council of Motion Picture Organizations, which sponsored the campaign, indicate a tremendous amount of space allotted to the touring players, particularly in smaller towns. There were also a large number of editorials congratulating the industry on its 50th birthday and mentioning many specific films by name as indicative of the better product now available.

Only really adverse comment came from a few columnists, although the New York Times ran a Sunday piece by Tom Pryor from Hollywood that was generally critical. Headed "Industry Campaign Gets Cool Notices," it remarked that some studio execs were very tepid to the tours and "are still old-fashioned enough to believe that a steady flow of good pictures is the only sure way to attract people to theatres."

New York Herald Tribune led the way editorially, stating: "This season the movies are showing signs of improved general quality. With 'The River,' 'A Streetcar Named Desire,' 'An American in Paris' and several others, the September and early October standard has been extraordinarily high."

Hearst papers throughout the country used an editorial labeled "It's Movietime, U.S.A." on direct orders from William Randolph Hearst, Jr., to cooperate. "No Horatio Alger hero has ever approached the achievement of the movie pioneers who have made their product the most popular staple diversion in the country," editorial declared. "They have built a mighty empire on the imagination, dreams and fancies of their audiences. And in so doing they have distributed their earnings widely—not only to the highly publicized stars, but to a whole army of men and women and into every channel of commerce."

Chi's Editorial Aid

Chicago's four daily newspapers gave local exhibitors a chance to recant their gripes after tremendous editorial coverage of last week's "Movietime" kickoff here. Exhibitors had beefed for the last year that local papers, with their weekly special TV sections, were playing the tele cause beyond advertising proportions, and all but neglecting the picture houses.

Both the Chi Tribune and the Herald-American did the unprecedented with two-page editorial layouts. Chi Daily News used "Movietime" dope on pages usually reserved for national spot news and sent its film critic, Sam Lesner, to Springfield for full coverage on the Illinois campaign launching. Virginia Marmaduke, Sun-Times' ace sub-sister likewise trekked to Springfield for editorial coverage, while the sheet's film scribe, Doris Arden, hammered away locally.

Irv Kupcinet, Sun-Times columnist, plugged the cause for seven days running and turned over two full columns to both "Movietime" and the film cause in general.

EXECS 'SATISFIED' AT 1ST B.O. PITCH

Enthusiasm with which the public greeted touring Hollywood personalities in the "Movietime U.S.A." drive last week, despite the dearth of topline star names, makes it probable that another such grassroots pitch will be tried next year and possibly become a regular annual affair.

With knowledge gained by last week's experience, it's a sure bet that more time and more pressure will be given next year to getting out on the road really high-voltage marquee names. Robert J. O'Donnell and Arthur L. Mayer, who sparkplugged the "Movietime" drive, viewed with considerable satisfaction last week's results.

"Think what we could have done if we had had more stars," they declared.

O'Donnell said he hoped "this pioneering effort will be repeated as an annual event," but in somewhat different form. "My own idea," he explained, "is that the tours should be spread over several months, with the country divided into sections and each section covered as the proper number of personalities become available."

In this way, O'Donnell added, "we could make our commitments with the personalities well in advance and, of course, could achieve a penetration which was impossible in our first effort."

"Nothing the motion picture business has done," O'Donnell also added, "has won such goodwill for our industry as these personalities accomplished by their splendid behavior and sincere and earnest speeches. Both the reception given the personalities and the enormous amount of newspaper space accorded their visits were without precedent in our industry."

If reports from the field, press clippings and—most important of all—b.o. receipts show under careful analysis that the tours really paid off, efforts may even be made to get studios to plot production so that there will be pretty much a hiatus for the first week in October. That would eliminate one of the excuses for lack of stars last year.

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RKO Roars Loudest As King of the Jungle Pix; Lesser Wields the Stick

Metro may have the lion as its trademark, but RKO appears now to be "king of the jungle." In addition to the "Tarzan" series, which it has long handled, it has three other jungle pix currently in release. They are "Jungle Head Hunters," "Chang" and "Timbo."

Sol Lesser accounts principally for RKO's preoccupation with wild life. He makes the "Tarzans" and owns rights to "Jungle Head Hunters" and "Chang," which have been handed to RKO for release.

"Timbo," an African hunt picture made in Anso Color by bow-and-arrow expert Howard Hill, is partially owned by Texas exhibitor Robert J. O'Donnell. He made the RKO distribution deal. It has registered top biz in the past couple weeks in trial runs on O'Donnell's Interstate Circuit in Texas.

"Jungle Head Hunters" has also been doing surprisingly good biz. On basis of its first six weeks in release, it appears certain to do more than \$500,000 in domestic gross. "Chang"—was acquired by Lesser from distributor Irvin Shapiro to play as second feature with it.

RKO circuit had picked up "Chang" as a running mate for "Head Hunters," and they did so well together that Lesser made a purchase deal with Shapiro so they could be booked together all over. "Chang" has been dubbed into English from its original Balinese.

Lesser has been in New York the past several weeks confabbing on release of his "Tarzan" and other pix with RKO and with his sales reps, Irving Lesser and Seymour Poe.

Plenty Exhib Praise for Committees On 'Movietime'—Along With the Beefs

TOA Get the Edge?

Memphis, Oct. 16

Dark rumors in the past couple weeks that territories where Theatre Owners of America units exist fared better on allocation of "Movietime" personalities than all-Allied areas were mixed by Abram F. Myers, Allied board chairman, in speaking to a joint TOA-Allied convention here today (Tues.).

"I choose to think," he said, "that the trouble, rather than discrimination, is the product of the industry's inexperience with such tours, its proneness to act hastily without stopping to consider the difficulties."

RKO Stalls Prod., Has Backlog Of Own, Indie Films

Hollywood, Oct. 16

Fortified with a large backlog of long-completed and indie-produced pix, actual RKO production has reached a near-standstill. Studio, since first of the year, has turned out only three films—"The Half-Breed," "The Las Vegas Story" and "A Girl in Every Port"—in addition to a trio of Tim Holt oaters, and upcoming production slate is practically bare.

Trend toward a heavier concentration on independent films and showup on production at RKO has reached its peak this year. In contrast to the half-dozen actual RKO pix produced, 11 films have been acquired for release either by percentage or outright purchase deals. Comprising the list here are "On the Loose" and "Day Without End" from Filmakers, "Behave Yourself" and "The Blue Veil" from Wald-Krasna; "The Racket" from Edmund Grainger; "I Want You" from Samuel Goldwyn; "3,000 A. D." from American Pictures; "Chuck-a-Luck" from Fidelity; "Slaughter Trail" from Irving Allen (an outright purchase); English-ian "Lili Marlene" and documentary "Jungle of Chang."

Looking at current production and to the future, it's the same story. The three films now before the cameras are all indie productions: "Winchester's 'The Big Sky,'" Edmund Grainger's "The Korean Story" and GP Productions' "Androcles and the Lion." As for

(Continued on page 15)

Par, WB on the Pan For Mpls. % Terms

Minneapolis, Oct. 16

Circuit owners and independent exhibitor leaders are complaining because of Warners' percentage demands for "A Streetcar Named Desire." They say it's 75%, the highest yet for any picture.

Most of the independent exhibitor ire here seems to be directed toward Paramount and Warners because of their allegedly "unconscionable" percentage terms for current and forthcoming product. After being on the pan for a considerable period because in a number of instances it has required competitive bidding, Metro apparently is back in the local indie's good graces again. The boys are begrudgingly admitting that its present terms are "not too far out of line," and the company during past weeks has been closing a large number of deals.

Bennie Berger, national Allied States director from Minneapolis, says he'll carry his fight against compulsory percentage to the organization's convention in New York Oct. 30.

Additional areas joined in the "Hollywood Let Us Down" chorus this week, but along with the squawks was plenty of exhib comment to the effect the "Movietime" national and local committees did their utmost to make the campaign a success.

Because of the absence of stars to tour the state, exhibs in New Jersey bowed out of the project entirely. Ray Milland and Teresa Wright appeared in Albany, but all surrounding cities had no Hollywood visitors. Effort will be made to reschedule a tour in that area.

In a three-page report to exhibs in the territory, the "Movietime, Indiana" committee related exhibs found themselves in a "humiliating and embarrassing situation," were forced to cancel hotel reservations and call off skedaddled activities and drop various plans for "Movietime" celebrations.

The Indiana unit offered its report "in explanation and not in criticism. Everyone with whom we had contact, from the national director on down, worked long and arduously but the machine misfired someplace. 'Movietime U.S.A.' is just as great an idea as it ever was. It was a bigscale affair and undoubtedly some lessons have been learned in this first attempt that will guarantee success in a similar effort at some future time."

Indiana committee offered "special thanks" to Allen (Rocky) Lane, only member of the Hollywood contingent who made an appearance, and Joe E. Brown, who interrupted a vacation to attend a luncheon in Indianapolis.

Albany Area's Squawking

Albany, Oct. 16

Cancellation of a scheduled four-day stars' tour through the exchange district has concededly left the "Movietime" promotion rather flat in the Albany area and has

(Continued on page 16)

Cheyfitz to Continue Part-Time With Johnston Despite MPAA Resignation

Washington, Oct. 16

Edward Cheyfitz, now on the Coast for two speeches, turns in his resignation from his Motion Picture Assn. of America job on his return here next week; notice will be effective, as of Nov. 1.

As a top aide to Eric Johnston and more recently to Acting MPAA proxy Joyce O'Hara at \$25,000 a year, Cheyfitz has worked on problems involving labor, education via films, television, public relations, and some contact with top-level government people.

It's reported that Cheyfitz will be privately retained by Eric Johnston for some work. Cheyfitz, who has been studying law at night, is slated to take his bar examinations next month. He expects to practice in Washington.

'MOVIE' TIME' TOUR WINS NEED FOR 2D CARAVAN

Dallas, Oct. 16

"Movietime" tour went so well in the Texas area this week that it won a holdover. A second caravan got under way yesterday (Mon.) on a 1,500-mile junket to 30 towns in the western end of the state.

Chill Wills and six Paramount youngsters are repeating their first week's chore. Added starter in support of them this week is John Barrymore, Jr. Group is traveling in a chartered bus and being met on the outskirts of each town by school bands and cowboys.

One of the most unusual incidents of the first week's tour occurred at Kenedy, Texas. It was not listed as a stop for the caravan, but when the troupe got to it on the way to San Antonio it found the road blocked. Brief handshaking stop was made as ransom for lifting the roadblock.

Foreign Rights New Lure for U. S. Distribs; Eye Eased Pix Coin Flow

Deal by which RKO recently acquired foreign—but not U. S.—distribution rights to David Rose's "Saturday's Island" is typical of a new industry development. It grows out of an easing of currency restrictions abroad, permitting American distributors to convert most of their overseas earnings to dollars.

RKO advanced £100,000 (\$240,000) for Eastern Hemisphere distribution rights to "Island." It was produced in England and Jamaica (a British colony) by Rose, who used the RKO money as a basis for his financing, and thus has another plus-value for the distrib in that it qualifies as a British quota pic. Linda Darnell is starred in the Technicolor film.

United Artists is distributing "Island" in the Western Hemisphere. It helped to obtain Rose the dollar financing he required to pay Miss Darnell, director Stuart Heister and some technicians.

"Island" marks a significant milestone in both distribution and financing in that different companies are handling it in Eastern and Western hemispheres. Numerous similar deals are in the making.

Division of distribution is not en-

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'Adult' Pix Cue Demand For Bev Hills Censorship

Beverly Hills, Oct. 16

Parents and teachers of this town are clamoring for film censorship because of the cycle of "adult" pictures filling all the theatres. Mothers are protesting that there is not one picture in town fit for children. Currently showing are "A Streetcar Named Desire," "His Kind of Woman," "Pickup," "A Place in the Sun" and the French film, "La Ronde."

In case the censorship ordinance is passed, Beverly Hills will be the second community in L. A. County with film restrictions. Pasadena has been that way for some time.

Unexpected Payoff

Unexpected payoff of the "Movietime" star tours last week, reports indicate, was the new respect theatremen got for Hollywood personalities.

As far as can be learned, there wasn't a single untoward incident among the 200 personalities on tour. Local exhib committees found the Hollywoodites up early, willing to work late and exemplary in behavior.

Shorts Reveal Little Change In Quantity

Release of short subjects in the 1951-52 season in point of quantity will show little change from the number distributed in 1950-51, a survey revealed this week. Seven majors are grooving some 358 one-reelers and 103 two-reelers for the screen hopper this year, compared to 344 and 115, respectively, last season.

Animated cartoons and orchestra shorts show a slight rise in the overall total while the drop in the two-reeler tally stems from discontinuance of the March of Time series. Before MOT stopped production recently it was geared to turn out 13 films annually for 20th-Fox distribution.

Fact that the numerical change is relatively small is summed up in an observation made by Paramount short subjects sales manager Oscar Morgan. The market for shorts is more or less fixed, he said, and one can pretty well tell what the return will be. Costs continue to be high since salaries constitute 75% to 80% of the entire outlay.

Weaker Product Trips L.A. Biz Boom; 'Crosswinds' Fair \$9,000, 'Loose' Limp 11G, 'O'Hara' 19G, 'Christy' Thin 22G

Los Angeles, Oct. 16.

There are six new bills here currently but none is shaping strongly. "Millionaire For Christy" looks thin \$22,000 in five theatres while "Tomorrow Is Another Day" shapes light \$21,000 in three houses. "People Vs. O'Hara" is only slow \$19,000 in two sites. "Never Can Tell" looks mild in three spots while "On the Loose" is moderate \$11,000 in two. "Crosswinds" shapes fair \$9,000 at L. A. Paramount. "Streetcar Named Desire" continues strong with \$17,500 in fourth round while "David and Bathsheba" looks good \$10,000 in seventh frame.

Estimates for This Week
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,298; 70-\$1.10) — "Millionaire for Christy" (20th) and "Basketball Fix" (Indie), Thin \$22,000. Last week, "Day Earth Stood Still" (20th), \$22,200.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Tomorrow Another Day" (WB), Light \$21,000. Last week, "Painting Clouds" (WB) (2d wk), \$16,500. **Loew's State, Egyptian** (UA) (2,404; 1,538; 70-\$1.10) — "People Against O'Hara" (M-G) and "Bannerline" (M-G), Slow \$19,000. Last week, "Texas Carnival" (M-G) (2d wk), \$14,300.

Hillstreet Pantages (RKO) (2,752; 2,812; 70-\$1) — "Flying Leatherstocking" (RKO) and "Roadblock" (RKO) (2d wk), Good \$20,000. Last week, sock \$33,900.

Los Angeles Paramount (F&M) (2,298; 60) — "Crosswinds" (Par) and "Varieties on Parade" (Lip), Fair \$9,000. Last week, "Darling, How Could You" (Par) and "Cattle Queen" (UA), \$5,400.

Hollywood Paramount (F&M) (1,430; 60) — "Rhubarb" (Par) (3d wk), Near \$5,000. Last week, oke \$6,900.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,370; 814; 70-\$1.10) — "Never Can Tell" (U) and "Lady From Texas" (U), Mild \$12,000. Last week, "Golden Horde" (U) and "Pistol Harvest" (RKO) (8 days), \$16,300.

Four Star (UA) (900; 70-90) — "Kind Lady" (M-G) (2d wk), Slow \$3,500. Last week, \$4,000.

Fine Arts (FWC) (677; 80-\$1.50) — "Place in Sun" (Par) (9th wk), 6 days, Okay \$4,500. Last week, \$5,100.

Vogue, Globe (FWC) (885; 799; 80-\$1.50) — "David and Bathsheba" (20th) (7th wk), Held at \$10,000. Last week, good \$11,000.

Orpheum, Hawaii (Metropolitan-G&S) (2,215; 1,108; 60-80) — "On the Loose" (RKO) and "Slaughter Trail" (RKO), Mild \$11,000. Last week, "Show Business" (RKO) and "Iron Major" (RKO) (reissues), \$4,300.

Beverly Hills (WB) (1,612; 80-\$1.50) — "Streetcar" (WB) (4th wk), Stout \$16,000 or near. Last week, \$17,600.

Laurel (Rosenberg) (846; \$1.20-2.40) — "Tales Hoffman" (Indie) (20th wk), Started 20th frame Monday (15) after last \$4,000 last week.

'Earth' Fat \$10,000 In Pitt; 'Belvedere' OK 9G, 'Streetcar' 12G in 3d

Pittsburgh, Oct. 16.

Things appear definitely looking up in all seats these days. "Day Earth Stood Still" looks like best thing Fulton has had in some time and "Place in Sun" is holding up well at the Penn.

Estimates for This Week
Fulton (Shea) (1,700; 50-85) — "Day Earth Stood Still" (20th), Smash \$10,000; best at this house in months, and sure to hold. Last week, "The Frowler" (UA) and "The Hoodlum" (UA), \$6,500.

Harris (Harris) (2,200; 50-85) — "Belvedere Rings Bell" (20th), Good \$9,000. Last week, "Whistle at Eaton Falls" (Col), \$7,000.

Penn (Loew's) (3,300; 50-85) — "Place in Sun" (Par) (2d wk), Doing much better than usual second week for picture here, big \$13,000. Last week, \$18,500.

Stanley (WB) (3,800; 50-85) — "Painting Clouds Sunshine" (WB), Fairly respectable \$12,000. Last week, "His Kind of Woman" (RKO), \$10,000.

Warner (WB) (2,600; 65-\$1.25) — "Streetcar Named Desire" (WB), 4d wk. Lots of strength left to get \$1,000 or more on top of \$14,000 last week. May stay at least another seven days.

Broadway Grosses

Estimated Total Gross
This Week \$573,800
(Based on 19 theatres.)
Last Year \$539,700
(Based on 18 theatres.)

'Horde' Hefty \$15,000, Cleve.

Cleveland, Oct. 16.

Gradual upswing movement continues to be noted in takes of downtown houses. They are even surviving the 19-day run of "Ice Capades, '52" at Arena. "Rhubarb" is probably the biggest disappointment at State. "Golden Horde" at Hipp looks extra good for top coin in city. Palace's "Happy Go Lovely" is very slow.

Estimates for This Week
Allen (Warner) (3,000; 55-80) — "Painting Clouds Sunshine" (WB), Rosy \$12,000. Last week, "David and Bathsheba" (20th) (3d wk), at tilted scale, same.

Hipp (Scheffel-Burger) (3,700; 55-80) — "Golden Horde" (U), Hefty \$15,000. Last week, "Day Earth Stood Still" (20th), \$19,000.

Lower Mail (Community) (585; \$2.40 top) — "The River" (UA), Opened today (Tues.), with invitational audience. Last week, "Tony Draws Horse" (Indie), light \$2,500.

Ohio (Loew's) (1,244; 55-80) — "Texas Carnival" (M-G) (mo.), Breezy \$7,000. Last week, "Place in Sun" (Par) (mo.), \$6,000.

Palace (RKO) (3,300; 55-80) — "Happy Go Lovely" (RKO), Dull \$7,500. Last week, "Saturday's Hero" (Col), rather offish at \$12,000.

State (Loew's) (3,450; 55-80) — "Rhubarb" (Par), Thin \$11,000. Last week, "Texas Carnival" (M-G), \$14,000.

Stillman (Loew's) (3,700; 55-80) — "American in Paris" (M-G) (3d wk), Swell \$14,000 after \$19,000 last week.

Tower (Scheffel-Burger) (500; 55-80) — "Bright Victory" (U), (2d wk), First h.o. here, nice \$3,500, following fine \$5,500 last week.

K.C. Perks; 'Tell'-Follies' Smart \$15,000, 'Sun' Hot 14G, 'Missouri' 19G

Kansas City, Oct. 16.

'BEHAVE' TALL \$8,000, BALTO; 'MOB' GOOD 9G

Baltimore, Oct. 16.

Biz remains on offish side here. "Painting Clouds With Sunshine" is very disappointing at the Stanley, but "Behave Yourself" shapes trim at the Town. Remainder of downtown list is mainly so-so or slow excepting "The Mob," good at Hipp.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-70) — "Red Badge of Courage" (M-G), Disappointing at mild \$6,000. Last week, "Golden Horde" (U), \$7,800.

Hippodrome (Rappaport) (2,240; 20-70) — "Day Earth Stood Still" (20th), Opening tomorrow (Wed.) after good round for "The Mob" (Col) at \$9,000.

Keith's (Schanberger) (2,460; 20-70) — "Lost Continent" (Lip), Opens tomorrow (Wed.) following week of "Darling How Could You" (Par) hit slow \$6,400.

Mayfair (Hicks) (980; 20-65) — "Sea Hornet" (Rep), Starts tomorrow (Wed.) on heels of above average \$6,000 for "Pickup" (Col).

New (Mechanic) (1,809; 20-70) — "No Highway in Sky" (20th), Well received by crits but not so good at boxoffice with \$7,000. Last week, "David and Bathsheba" (20th) (4th wk), slipped scale run wound up solid \$6,800.

Stanley (WB) (3,280; 25-75) — "Painting Clouds Sunshine" (WB), Light \$9,000. Last week, "Place in Sun" (Par) (2d wk), mild \$7,900 after oke \$12,400 opening.

Town (Rappaport) (1,500; 35-65) — "Behave Yourself" (RKO), Trim \$8,000 or near. Last week, "Millionaire Christy" (20th), \$6,800.

'Groom' Great \$27,000, Mont'; 'Mob' Sock 12G

Montreal, Oct. 16.

"Here Comes Groom" is the leading new pic here this session with big week at Loew's. "The Mob" also shapes smash at Imperial while "Pickup" looks fast at Orpheum. "Mask of Avenger" looks good at Princess.

Estimates for This Week
Palace (C.T.) (2,626; 34-60) — "Place in Sun" (Par) (3d wk), Off to \$13,000 following nifty second at \$16,000.

Capitol (C.T.) (2,412; 34-60) — "His Kind of Woman" (RKO) (2d wk), Okay \$12,000 after torrid first round at \$20,000.

Princess (C.T.) (2,131; 34-60) — "Mask of Avenger" (Col), Good \$14,000. Last week, "Rhubarb" (Par), \$12,000.

Loew's (C.T.) (2,855; 40-65) — "Here Comes Groom" (Par), Big \$27,000. Last week, "Show Boat" (M-G) (4th wk), \$16,500.

Imperial (C.T.) (1,839; 34-60) — "The Mob" (Col) and "Harlem Globe Trotters" (Col), Sock \$12,000. Last week, "Tail Target" (M-G) and "All-American Co-ed" (Par), \$7,800.

Orpheum (C.T.) (1,048; 34-60) — "Pickup" (Col) and "Chain of Circumstances" (Col), Fast \$10,000. Last week, "David Bathsheba" (20th) (4th wk), \$10,500.

D.C. Brisk; 'Sun' Record 15G, 'Egypt'-Vaude Oke 17G, 'Carnival' Big 22G

Washington, Oct. 16.

Main item biz continues as brisk as the weather. Influx of sock first-run pix is bringing cheer to midtown exhibitors. Top honors go to "Place in the Sun," which is breaking all records at the Trans-Lux. Launched by one of fanciest prems town has ever seen plus unanimous nods from the crits, this looks good for a longrun. Also sock is "Day the Earth Stood Still" at RKO Keith's. "Texas Carnival" at Loew's Palace rates mention in the champ class.

Estimates for This Week
Capitol (Loew's) (3,434; 44-90) — "Little Egypt" (U) plus vaude Okay \$17,000. Last week, "Millionaire Christy" (20th) plus Patti Page and Guy Mitchell onstage, wow \$32,000.

Dupont (Lopert) (372; 50-85) — "Wooden Horse" (Indie), Pleasing \$4,500. Last week, "Oliver Twist" (UA) (6th wk), fine \$2,500 in final 3 days.

Keith's (RKO) (1,939; 44-80) — "Day Earth Stood Still" (20th), Solid \$15,000. Last week, "His Kind of Woman" (RKO), \$12,000.

(Continued on page 22)

Holiday Helps Hub; 'Earth' Socko 22G, 'Carnival'-Courage, Crisp 30G

Boston, Oct. 16.

Key City Grosses

Estimated Total Gross
This Week \$2,521,900
(Based on 25 cities, 221 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,339,900
(Based on 25 cities, and 200 theatres.)

'Behave' Lively \$12,000, Philly

Philadelphia, Oct. 16.

Weekend trade was off here this session with regular winter TV shows blamed partly. Best showing of newcomers will be "Behave Yourself" at Goldman and "Painting Clouds With Sunshine" at Stanley. Stageshow headed by Patti Page and Guy Mitchell is boosting "Bannerline" to solid stanza at the Mastbaum. "The Mob" is holding nicely in second frame at Stanton.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "Darling, How Could You" (Par), Mild \$7,000. Last week, "Angela in Outfield" (M-G) (3d wk), \$8,000.

Breyer (WB) (2,360; 85-\$1.30) — "Streetcar Named Desire" (WB) (3d wk), Trim \$18,000. Last week, \$23,000.

Karle (WB) (2,700; 50-99) — "Sunny Side Street" (Col) and "China Corsair" (Col), So-so \$10,000. Last week, "Jungle Manhunt" (Col) plus Clovers, Jackie Mabley onstage, \$19,000.

Fox (20th) (2,250; 50-99) — "No Highway in Sky" (20th), Flat \$13,000. Last week, "Day Earth Stood Still" (20th) (2d wk), \$13,000.

Goldman (Goldman) (1,200; 50-99) — "Behave Yourself" (RKO), Fine \$12,000. Last week, "Millionaire for Christy" (20th), \$11,000.

Mastbaum (WB) (4,360; 50-99) — "Bannerline" (M-G) plus Patti Page, Guy Mitchell onstage. Solid \$28,000. Last week, "Crosswinds" (Par), \$8,000 in 5 days.

Midtown (Goldman) (1,000; 50-99) — "Golden Horde" (U) (2d wk), Down to \$6,000 after nice opener at \$12,000.

Randolph (Goldman) (2,500; 50-99) — "Thunder on Hill" (U), Fair \$13,000. Last week, "People Will Talk" (20th) (3d wk), \$8,500.

Stanley (WB) (2,900; 50-99) — "Painting Clouds Sunshine" (WB), Bright \$20,000. Last week, "Here Comes Groom" (Par) (3d wk), \$9,000.

Stanton (WB) (1,473; 50-99) — "Mob" (Col) (2d wk), Solid \$12,000 after sock \$16,000 opener.

Trans-Lux (500; 50-99) — "Madeleine" (UA), Slow \$3,000 if lasts full week. Last week, "Mr. Drake's Duck" (UA), \$2,500.

World (G&S) (500; 50-99) — "Marie duPont" (Indie), Fine \$5,000. Last week, "Lovers of Verona" (Indie), \$2,700.

Indpls. Droops Albeit 'Missouri' Nifty \$12,000

Indianapolis, Oct. 16.

Fine outdoor weather drew crowds to country this past weekend, and new film entries are settling for moderate grosses. "Across Wide Missouri" at Loew's is outstanding, with best take there in several weeks. "Painting Clouds With Sunshine" at Indiana, is fair. "David and Bathsheba" looks oke in hold-over.

Estimates for This Week
Circle (Cockrill-Dollie) (2,800; 50-\$1.20) — "David and Bathsheba" (20th), Trim \$9,000 in 5 days of second stanza after huge \$24,500 opener.

Indiana (C-D) (3,200; 50-70) — "Painting Clouds Sunshine" (WB) and "Hurricane Island" (Col), Moderate \$10,000. Last week, "People Will Talk" (20th) and "Pardon French" (UA), \$8,000.

Loew's (Loew's) (2,427; 50-70) — "Across Wide Missouri" (M-G) and "The Strip" (M-G), Nifty \$12,000. Last week, "Texas Carnival" (M-G) and "Big Gusher" (Col), \$11,000.

Lyrie (C-D) (1,600; 50-70) — "Tomorrow Another Day" (WB) and "Jungle Manhunt" (Indie), Mild \$5,000. Last week, "Warpath" (Par) and "Pier 23" (Lip), \$9,700.

Aided by holiday, most downtown majors report better than average biz with "Day Earth Stood Still" at Boston best at this house in many weeks. "Texas Carnival" parlayed with "Red Badge of Courage" at Orpheum and State is shaping strong. "Rhubarb" at Paramount and Fenway is below expectations but okay. "Meet Me After Show" at Met looks okay. "Love Nest" at Memorial is the lone disappointment. "The River" in third frame at Beacon Hill is still fine, with "People Will Talk" in fourth week at Astor holding nicely.

Estimates for This Week
Astor (B&Q) (1,200; 50-85) — "People Will Talk" (20th) (4th wk), Happy \$9,500 following nifty \$9,500 for third.

Beacon Hill (Beacon Hill, Inc.) (780; \$1.20-2.40) — "The River" (UA) (3d wk), Hypoed by Columbus Day matinee heading for nifty \$13,000 after nice \$12,500 for second.

Boston (RKO) (3,200; 40-85) — "Day Earth Stood Still" (20th) and "Jungle Manhunt" (Col), Leading town with best for this house in some time, sock \$22,000. Last week, "Golden Horde" (U) and "This Is Korea" (Rep), \$13,000.

Fenway (NET) (1,373; 40-85) — "Rhubarb" (Par) and "Cage of Gold" (Indie), Below hopes at \$9,000. Last week, "Painting Clouds Sunshine" (WB) and "3 Steps North" (UA), \$6,000.

Memorial (RKO) (3,500; 40-85) — "Love Nest" (20th) and "Sky High" (Lip), Sluggish \$12,000. Last week, "Behave Yourself" (RKO) and "Lili Marlene" (RKO), \$16,000.

Metropolitan (NET) (4,367; 40-85) — "Meet After Show" (20th) and "Basketball Fix" (Indie), Okay \$16,000. Last week, "Force of Arms" (WB) and "Havana Rose" (Rep), \$12,000.

Orpheum (Loew) (3,500; 40-85) — "Texas Carnival" (M-G) and "Red Badge of Courage" (M-G), Lower half got crit plaudits, neat \$20,000. Last week, "Saturday's Hero" (Col) and "Sunny Side Street" (Col), \$18,400.

Paramount (NET) (1,700; 40-85) — "Rhubarb" (Par) and "Cage of Gold" (Indie), Okay \$13,000. Last week, "Painting Clouds Sunshine" (WB) and "3 Steps North" (UA), \$11,500.

State (Loew) (3,500; 40-85) — "Texas Carnival" (M-G) and "Red Badge of Courage" (M-G), Good \$10,000. Last week, "Saturday's Hero" (Col) and "Sunny Side Street" (Col), same.

'Horde' Rousing \$10,000 In Seattle; 'Behave' 9G

Seattle, Oct. 16.

"Golden Horde," with sturdy takings at Music Hall and "Behave Yourself," fine at Liberty, shape as best bets here this round. Trade generally is sluggish.

Estimates for This Week
Coliseum (Evergreen) (1,829; 65-90) — "Earth Stood Still" (20th) and "Triple Cross" (Mono) (2d wk), Held at \$8,000 after marvelous \$14,200 last week.

Fifth Avenue (Evergreen) (2,368; 80-\$1.25) — "David and Bathsheba" (20th) (3d wk), 6 days, Big \$8,000. Last week, \$12,400.

Liberty (Hamrick) (1,650; 65-90) — "Behave Yourself" (RKO) and "Mark of Renegade" (U), Strong \$9,000. Last week, "Lady from Texas" (U) and "Sky High" (Lip), \$5,800.

Music Box (Hamrick) (850; 65-90) — "Unknown World" (Lip) and "Highly Dangerous" (Lip), Great \$6,000. Last week, "Drake's Duck" (UA), dull \$2,400 in 6 days.

Music Hall (Hamrick) (2,282; 65-90) — "Golden Horde" (U) and "Two Dollar Better" (Indie), Lofly \$10,000. Last week, "Force of Arms" (WB) and "Pool of London" (U), \$7,000.

Orpheum (Hamrick) (2,699; 65-90) — "Painting Clouds Sunshine" (WB), Nice \$9,000. Last week, "Capt. Fabian" (Rep) and "Utah Wagon Trail" (Rep), \$6,800.

Palomar (Sterling) (1,350; 40-70) — "Jim Thorpe" (WB) and "Happy Go Lovely" (RKO) (2d runs), Fair \$3,500. Last week, "Care Little Girl" (20th) and "Iron Man" (U) (2d runs), \$3,300.

Paramount (Evergreen) (3,049; 65-90) — "Place in Sun" (Par) and "Basketball Fix" (Indie) (2d wk), 6 days, Big \$10,000 after \$17,700 opener.

Columbus Day Ups Chi; 'Earth' Solid \$18,000, 'Horde' Golden 16G, 'Victory' Okay 17G, 'Carnival'-Vaude 33G, 2d

Chicago, Oct. 16.

Columbus Day School reprieve Friday (12) hyped an otherwise offbeat frame in the Loop, but both holdovers and new entries are still below expectations. Grand combo of "Day Earth Stood Still" and "Let's Go Navy" looks solid (\$18,000). United Artists, with "Golden Horde" and "Basketball Fix" is lofty \$16,000.

"Bright Victory" is okay \$17,000 or near but below hopes at Woods. "No Highway" is lusty \$6,000 at Ziegfeld. Roadshow run of "The River" opens today (Tues.) at Selwyn with plenty advance vitality.

"Texas Carnival" and all-vaude show at Oriental is holding at good \$13,000 in second round. Chicago holdover of "Jim Thorpe" and "Roaring 20's" revue onstage looks slow. Sixth and final week of "David and Bathsheba" is firm at State-Lake. Roosevelt double-bill of "Magic Face" and "Criminal Lawyer" shapes nice in second week.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Jim Thorpe" (WB) and "Roaring 20's" revue onstage (2d wk). Slow \$23,000. Last week, \$38,000.

Grand (RKO) (1,200; 98)—"Day Earth Stood Still" (20th) and "Let's Go Navy" (Mono). Fancy \$18,000. Last week, "Rhubarb" (Par) and "Roadblock" (RKO) (3d wk), \$8,500. Oriental (Indie) (3,400; 98)—"Texas Carnival" (M-G) and all-vaude show (2d wk). Good \$33,000. Last week, \$44,000.

Roosevelt (B&K) (1,500; 55-98)—"Magic Face" (Col) and "Criminal Lawyer" (Col) (2d wk). Bright \$12,000. Last week, \$18,000. State-Lake (B&K) (2,700; 98-1125)—"David and Bathsheba" (20th) (6th-final week). Sturdy \$17,000. Last week, \$20,000. Selwyn (Shubert) (1,000; \$125-\$240)—"The River" (UA). Bows today (Tues.) after heavy advance. Last week, not on first-run.

United Artists (B&K) (1,700; 55-98)—"Golden Horde" (U) and "Basketball Fix" (Indie). Tall \$16,000. Last week, "Warpath" (Par) and "Sunny Side of Street" (Col) (2d wk), \$9,500.

Woods (Essaness) (1,073; 98)—"Bright Victory" (U). Okay \$17,000 or close. Last week, "People Will Talk" (20th) (4th wk), \$13,000. World (Indie) (587; 80)—"Angelo" (Indie) (4th wk). Holding firm at \$4,500. Last week, about same.

Ziegfeld (Lopert) (434; 98)—"No Highway in Sky" (20th). Housing \$6,000. Last week, "Clouded Yellow" (Indie) (3d wk), \$4,700.

L'ville Lags; Missouri' Stalwart \$12,000, Talk' Meek 3½G, 'Woman' 10G

Louisville, Oct. 16.

Balmy autumn weather may be a handy alibi for current slow biz on main stem but so-so product is probably as much to blame for sluggish pace at many downtown houses. Only really bright spot is the State where "Across Wide Missouri" and "The Strip" looms strong. Strand with "Basketball Fix" and "Two Dollar Better" winds up Monday (15) at drab \$1,500 in 5 days. "His Kind of Woman" looks mild at Rialto.

Estimates for This Week

Kentucky (Switlow) (1,100; 45-65)—"People Will Talk" (20th). Modest \$3,500. Last week, "Peking Express" (Par) and "Mollie" (Par), \$2,500.

Mary Anderson (People's) (1,200; 45-65)—"Painting Clouds Sunshine" (WB) (2d wk). Fair \$3,000. Last week, \$2,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"His Kind of Woman" (RKO) and "Yes Sir, Mr. Bones" (Lip). Mild \$10,000. Last week, "David and Bathsheba" (20th), at upped scale, sock \$27,900.

State (Loew's) (3,000; 45-65)—"Across Wide Missouri" (M-G) and "The Strip" (M-G). Strong \$12,000. Last week, "Saturday's Hero" (Col) and "Sunny Side Street" (Col), \$11,000.

Strand (FA) (1,200; 45-65)—"Basketball Fix" (Indie) and "Two Dollar Better" (Indie) (5 days). Buck bottom at \$1,500. House taken over for three days starting today by Masonic Grand Lodge of Kentucky for annual confab. Last week, "Warpath" (Par) and "Varieties on Parade" (Lip), perky \$3,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Fox' Wow \$16,000, Toronto; 'Sun' 20G

Toronto, Oct. 16.

With heavy influx of out-of-town visitors here for the Royal visit plus strong incoming films, the boxoffice has zoomed to big totals at most deluxers. "Place in the Sun" and "Tales of Hoffmann" are pacing the city, being neck-and-neck. Latter is in second frame. "Sunny Side of Street" is stout in six houses while "Desert Fox" shapes socko. Also good is "Seven Days to Noon".

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Sunny Side Street" (Col) and "Let's Go Navy" (Mono). Smash \$17,500. Last week, "Warpath" (Par) and "Lion Hunters" (Mono), \$14,500.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80)—"Seven Days to Noon" (U). Good \$16,000. Last week, "Painting Clouds Sunshine" (WB) (2d wk), \$10,000.

Hyland (Rank) (1,500; 50-70)—"No Highway in Sky" (20th) (3d wk). Nice \$5,000. Last week, \$6,000.

Imperial (FP) (3,373; 50-80)—"Place in the Sun" (Par). Great \$20,000. Last week, "Rhubarb" (Par) (2d wk), \$13,500.

Loew's (Loew) (2,743; 40-70)—"Angels in Outfield" (M-G). Fine \$10,500. Last week, "Rich, Young, Pretty" (M-G) (2d wk), \$9,500.

Norloun, University (FP) (959; 1,558; 40-80)—"People Will Talk" (20th) (2d wk). Good \$13,000. Last week, \$16,000.

Odeon (Rank) (2,390; 50-90)—"Desert Fox" (20th). Sock \$16,000. Last week, "Hotel Sahara" (Rank), light \$10,000.

Towne (Taylor) (693; 75-\$1.75)—"Tales of Hoffmann" (Indie) (2d wk). Continues at capacity \$30,000.

Uptown (Loew) (2,743; 40-80)—"Golden Horde" (U) (2d wk). Off to \$6,000. Last week, okay \$9,500.

Victoria (FP) (1,140; 50-80)—"Lady with Lamp" (BL). Sad \$5,500. Last week, "David and Bathsheba" (20th) (5th wk), \$7,000.

'Cloak'-Jane Powell Ace Buff Entry, Lofty 27G

Buffalo, Oct. 16.

"Man With Cloak" with stage-show topped by Jane Powell shapes standout here this week at the Buffalo. Strong session looms. "Saturday's Hero" looks fair at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Man With Cloak" (M-G) with Jane Powell topping stage-show. Lofty \$27,000. Last week, "No Highway in Sky" (20th) and "First Legion" (UA), \$9,500.

Paramount (Par) (3,000; 40-70)—"Tomorrow Another Day" (WB) and "Passage West" (Par). Mild \$11,000. Last week, "Painting Clouds Sunshine" (WB) and "Sin Esther Waters" (Indie), \$14,600.

Center (Par) (2,100; 40-70)—"Convict Lake" (20th). Modest \$9,000. Last week, "Force of Arms" (WB), ditto.

Lafayette (Basil) (3,900; 40-70)—"Saturday's Hero" (Col) and "Criminal Lawyer" (Col). Fair \$10,000. Last week, "Golden Horde" (U) and "This Is Korea" (Rep), \$9,000.

Century (20th Cent.) (3,000; 40-70)—"Day Earth Stood Still" (20th) and "Let's Go Navy" (Mono). Holding 11 days to land okay \$17,000.

'Earth' Rich \$13,000 In Prov.; 'Hero' NSH 14G

Providence, Oct. 16.

RKO-Albee is heading the list here this week with "Day Earth Stood Still" in a fairly drab week. Loew's State opened "People Against O'Hara" on Sunday (14th). "Crosswinds" was just okay last week at Strand.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Day Earth Stood Still" (20th) and "Yellowfin" (Mono). Fast \$13,000. Last week, "Happy Go Lovely" (RKO) and "Lili Marlene" (RKO), \$10,000.

Majestic (Fay) (2,200; 44-65)—"Painting Clouds Sunshine" (WB) and "Joe Palooka Triple Cross" (Mono). Fair \$8,000. Last week, "Golden Horde" (U) and "Leave to Marines" (Indie), \$16,000.

Metropolitan (Snider) (3,400; 44-65)—"The Prowler" (UA) and "Queen For Day" (UA). Just mild \$5,800. Last week, "Hard, Fast, Beautiful" (RKO) (2d wk) and "Man With My Face" (UA), fair \$5,000 in 3 days.

State (Loew) (3,200; 44-65)—"People Against O'Hara" (M-G) and "Assassin for Hire" (M-G). Opened Sunday (14). Last week, "Saturday's Hero" (Col) and "Blackmailed" (Indie), mild \$14,000.

Strand (Silverman) (2,200; 44-65)—"Magic Carpet" (Col) and "Jungle Manhunt" (Col). Opened Monday (14). Last week, "Crosswinds" (Par), oke \$7,000.

'Horde' Hep \$9,000, Aces in Cincy

Cincinnati, Oct. 16.

Overall count for ace stands is close to seasonal par this week. "Rhubarb" shapes okay at Albee. "Painting Clouds With Sunshine" looks passable at Palace. "Golden Horde" at Keith's looms fine.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Rhubarb" (Par). Okay \$13,000. Last week, "Texas Carnival" (M-G), \$14,000.

Capitol (Mid-States) (2,000; 55-75)—"Place in Sun" (Par) (3d wk). Okay \$7,000 trailing second round \$8,500.

Grand (RKO) (1,400; 55-75)—"Red Badge of Courage" (M-G). All right \$8,000. Last week, "Highwayman" (Mono) and "Let's Go Navy" (Mono), \$6,000.

Keith's (Mid-States) (1,542; 55-75)—"Golden Horde" (U). Fine \$9,000 or near. Last week, "Day Earth Stood Still" (20th), \$7,500.

Palace (RKO) (2,600; 55-75)—"Painting Clouds With Sunshine" (WB). Okay \$10,000. Last week, "Saturday's Hero" (Col), \$9,000.

'Hero' High New Entry In Frisco, Nice \$16,000; 'River' Big 8G, 'Five' 10G

San Francisco, Oct. 16.

Balmy weather and three-hour parade on Sunday is blamed for lagging biz here this session. New product is mainly on disappointing side. Best newcomer is "Saturday's Hero", nice at Orpheum and "The River", husky at the Stage-door. "Warpath" is rated good at Paramount. Third week of "American in Paris" shapes big at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Native Son" (Indie) and "Assassin for Hire" (Indie). Slow \$10,000. Last week, "Behave Yourself" (RKO), \$12,200.

Fox (FWC) (4,651; 60-95)—"People Will Talk" (20th) and "The Tall Target" (M-G). Mild \$18,500. Last week, "Day Earth Stood Still" (20th) and "No Questions Asked" (M-G) (2d wk) 5 days, \$8,500.

Warfield (Loew's) (2,656; \$1.10-\$1.50)—"American in Paris" (M-G) (3d wk). Big \$21,000. Last week, \$28,000.

Paramount (Par) (2,646; 60-85)—"Warpath" (Par) and "Tomorrow Another Day" (WB). Good \$15,000. Last week, "Crosswinds" (Par) and "Havana Rose" (Rep), \$13,500.

St. Francis (Rep) (1,400; \$1.20-\$1.50)—"Streetcar Named Desire" (WB) (2d wk). Big \$17,000. Last week, \$25,000.

Orpheum (No. Coast) (2,448; 55-85)—"Saturday's Hero" (Col) and "Sunny Side Street" (Col). Nice \$16,000 or near. Last week, "Golden Horde" (U) and "Triple Cross" (Mono), \$14,000.

United Artists (No. Coast) (1,207; 55-85)—"Five" (Col) and "Son of" (Continued on page 22)

B'way Holding Up; Pinza-Turner Sluggish 13G, 'Eaton Falls' Ditto, 'American' Wow 165G in 2d Wk.

Columbus Day holiday trade the end of the Jewish holiday last Wednesday (10) night and favorable weather have combined to spell nice-to-sock business generally for Broadway first-runs this session. Three new pictures are not proving much help despite strong starts for two of them. Unusually big trade last Wednesday and again on Friday (Columbus Day) is enabling some theatres to hold near previous week's totals.

"Texas Carnival" is heading for a good \$17,000 at the State albeit a bit disappointing in view of a strong treoff. "Mr. Imperium", starring Elio Pinza and Lana Turner likewise is not up to the promise shown opening day at the Criterion. It will be lucky to finish with \$13,000, only fair. "Whistle at Eaton Falls" also is not so good at \$13,000 for first week.

Boxoffice champ continues to be "American in Paris", with stage-show at the Music Hall. A terrific \$165,000 or better looms for the second week, or \$7,000 better than opening session. Columbus Day's total ran slightly ahead of Saturday, which normally is the peak day for the week at the Hall. Josephine Baker heading the stage-show is responsible for keeping "Millionaire for Christy" in the chips for second week at Roxy. Big \$95,000 is in sight.

Greatest fourth-stanza money is going to "Streetcar Named Desire", with socko \$57,000 at the Warner. "Flying Leathernecks", with Louis Prima band, Tony Bennett topping stage-show also in fourth round, is very big \$60,000 at the Paramount, same as a week ago. Fourth week of "Day Earth Stood Still" finished to fine \$19,500 at the Mayfair while fourth for "Here Comes Groom" looks sturdy \$17,000 at the Astor. "David and Bathsheba" likely will push ahead of the previous week to get rousing \$31,500 in the ninth frame at the Rivoli. "Place in Sun" likewise is climbing above the total a week ago to land great \$33,000 for fourth session at the Capitol. Nevertheless, it is being replaced by "Angels in Outfield" today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.50)—"Here Comes Groom" (Par) (4th wk). Still doing well with \$17,000 in present week ending today (Wed.) after \$19,000 for third session.

Bijou (City Inv.) (589; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie) (29th wk). The 28th stanza ended last night (Tues.) managed to hold very well at \$10,500, with extra matinees, after \$11,000 last round.

Capitol (Loew's) (4,820; 70-\$1.80)—"Angels in Outfield" (M-G). Opens today (Wed.). Last week, "Place in Sun" (Par) (7th wk) pushed up to \$33,000 after \$31,000 for sixth week. Both very big and enough to hold longer. Makes a very big and profitable longrun here.

Criterion (Mose) (1,700; 50-\$1.80)—"Mr. Imperium" (M-G). Initial week ending Friday (19) showed surprising initial strength but is heading for only fair \$13,000. Holding. In ahead, "Magic Face" (Col) (2d wk), light \$8,000.

Globe (Brandt) (1,500; 50-\$1.20)—"Desert Fox" (20th). Opens today (Wed.). Last week, "Journey Into Light" (20th) (2d wk-6 days), off to okay \$10,000, with boost from preview on "Fox". First week was okay \$14,000.

Mayfair (Brandt) (1,730; 50-\$1.50)—"Day Earth Stood Still" (20th). 5th wk. Fourth round ended Monday (15) held to \$19,500 after smart \$21,000 for third week.

Palace (RKO) (1,700; \$1.20-\$4.80)—Opened two-day all-vaude policy here yesterday (Tues.) with show headed by Judy Garland. Last week, house shuttered to prepare for new policy here.

Paramount (Par) (3,664; 70-\$1.80)—"The Mob" (Col) with Frankie Laine, Boyd Raeburn orch, Jean Carroll heading stage-show. Opens today (Wed.). Last week, "Flying Leathernecks" (RKO) with Louis Prima orch, Tony Bennett topping stage bill (4th wk), held even with third week at dandy \$60,000, getting nice boosts from preview yesterday and the holidays.

Park Ave. (Reader) (583; 95-\$1.50)—"Oliver Twist" (UA) (12th wk). The 11th session ended Sunday (14) continued stoutly at \$7,500 after \$9,400 for 10th week.

Paris (Indie) (568; \$1.20-\$2.40)—"The River" (UA) (8th wk). Fifth

round ended Sunday (14) held at great \$13,100 after \$13,400 for fourth week.

Radio City Music Hall (Rockefeller) (3,945; 80-\$2.40)—"American in Paris" (M-G) with stage-show (2d wk). Building in amazing fashion via word-of-mouth and holidays. Pushing to terrific \$165,000 or better. First week was great \$158,000. Stays indef at this gain.

Rivoli (UAT-Par) (2,092; 90-\$2)—"David and Bathsheba" (20th). 10th wk. Ninth stanza ended last night (Tues.) held practically even with preceding week at \$31,500 after smash \$31,000 in eighth frame. Continues.

Roxy (20th) (5,886; 80-\$2.20)—"Millionaire for Christy" (20th) plus Josephine Baker heading stage bill (2d wk). Initial hold-over stanza ending today (Wed.) continues strongly at \$95,000 or near after smash \$110,000 opening week. Holds six days of third week which was original booking for this show.

State (Loew's) (3,450; 55-\$1.50)—"Texas Carnival" (M-G). First week ending tomorrow (Thurs.) looks to hit good \$17,000 after starting out much stronger than this figure indicates. Holds. Last week, "The Well" (UA) (2d wk-8 days), mild \$11,000.

Warner (WB) (2,756; 85-\$2)—"Streetcar Named Desire" (WB) (5th wk). Fourth round ended last night (Tues.) still very big at \$57,000 after \$62,000 for third week.

Sutton (R & B) (561; 95-\$1.50)—"The Medium" (Indie) (7th wk). Sixth stanza ending today (Wed.) looks to hit \$5,500 as against \$5,800 for fifth week. "Browning Version" (U) opens Oct. 29.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50)—"Thunder on Hill" (U). Opens today (Wed.). Last week, "Mr. Peek-A-Boo" (Indie) (4th wk), wound up at \$2,500 or near, after neat \$3,500 for third round.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Kind Lady" (M-G). 10th wk-9 days. Holding through today (Wed.) to reach possible \$3,700 after okay \$3,300 for ninth round. "Red Badge of Courage" (M-G) opens tomorrow (Thurs.).

Victoria (City Inv.) (1,060; 70-\$1.50)—"Whistle at Eaton Falls" (Col) (2d wk). Initial week ended last night (Tues.) hit \$13,000 or less. Likely won't remain much over two weeks. Last week, "Saturday's Hero" (Col), \$8,000.

'Missouri' Wide \$20,000, St. Loo

St. Louis, Oct. 16.

Despite tepid reviews, "Across Wide Missouri" is scoring heavily at the downtown Loew's Theatre here this week with a big session on tap. "Streetcar Named Desire", with upped scale, is heading for sock total at the St. Louis despite having no matinees. "Little Egypt" was just okay on its week ended last Monday at the Fox. Elsewhere biz is largely slow.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"People Will Talk" (20th) and "Painting Clouds Sunshine" (WB) (2d wk). Holding at \$9,000 after nice \$12,000 initial stanza.

Fox (F&M) (5,000; 60-75)—"Desert Fox" (20th) and "Big Horn" (Mono). Opened today (Tues.). Last week, "Little Egypt" (U) and "Never Can Tell" (U), oke \$12,000.





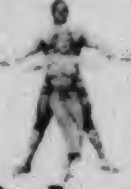
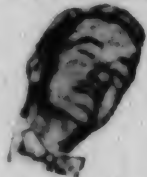



Loew's (Loew) (3,172; 50-75)—"Across Wide Missouri" (M-G) and "Bannerline" (M-G). Big \$20,000. Last week, "Saturday's Hero" (Col) and "Sunny Side Street" (Col), \$14,500.

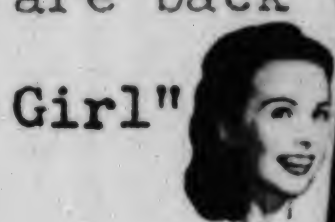
Missouri (F&M) (3,500; 50-75)—"No Highway in Sky" (20th) and "Mister Drake's Duck" (UA). Mild \$10,000. Last week, "Millionaire for Christy" (20th) and "Disc Jockey" (Mono), same.

Pagant (St. L. Amus) (1,000; \$1.20-\$2.40)—"Tales of Hoffmann" (Indie). Opens tomorrow (Wed.). Last week, "David and Bathsheba" (20th) (2d wk), \$4,000.

St. Louis (F&M) (4,000; 90-\$1.20)—"Streetcar Named Desire" (WB). Sock \$18,000. Last week, "Fabiola" (UA), \$10,500.

Shubert (Indie) (1,500; 60)—"Day Earth Stood Still" (20th) and "Three Desperate Men" (Indie). Oke \$3,500. Last week, "Tokyo File 212" (RKO) and "Roadblock" (RKO), \$3,000.

The crowds are back thanks to "David and Bathsheba"  The crowds are back thanks to "People Will Talk"  The crowds are back thanks to "The Day The Earth Stood Still"  The crowds are back thanks to "A Millionaire For Christy"  The crowds are back thanks to "Meet Me After The Show"  The crowds are back thanks to "Mr. Belvedere Rings The Bell"  The crowds are back thanks to "The Secret Of Convict Lake"  The crowds are back thanks to "The Frogmen"  The crowds are back thanks to "The Girl Of My Little Girl" 



NOW!

THE CROWDS ARE BACK THANKS TO

THE DESERT FOX




There's No Business Like 20th Century-Fox Business!

Monetary Ills, Tough Govt. Stance Slowing U.S. Film Distrib in Arg.

Buenos Aires, Oct. 9

It now looks as if the Johnston-Cereijo pact, which allowed American distributors to renew imports of their product into Argentina only three months ago, may be thrown into the discard again because this country has no exchange for non-essential imports. It will be difficult for the Johnston-Cereijo deal to subsist for long, many believe, under present Argentine economic conditions. A two-year drought has played havoc with the country's primary source of exports.

The first alarm for distributors was sounded the middle of September when the Finance Ministry suspended further import permits in the "without use of exchange" category which did not affect the Motion Picture Assn. of America majors. But it did hurt these bigger distributors when it ordered holders of pending permits to return them to the Central Bank for revalidation.

So far the bank has not ratified the film permits pending. And the Entertainment Board also has resumed delaying tactics in granting exhibition permits for films already here. This has forced distributors and exhibitors to slow down on releasing their newly imported material. This has brought a complete about-face from the position of a month ago when the distributors were struggling to get their big backlog of film out into fast release. Their new policy may become one of releasing as slowly as possible. A few distributors are in fine shape because they hurried to import all available products immediately after the Johnston-Cereijo pact went through.

At any rate the U. S. distributors are better situated than the French and Italian, whose "reciprocal" pacts with the Argentine government are due for renewal.

London 'Family' Has That 50-50 Look, But 'Monkeys' Shapes as Not So Hot

London, Oct. 10

"The White Sheep of the Family," by L. du Garde Peach and Ian Hay, was presented by the Daniel Mayer Co. at the Piccadilly Theatre Oct. 11. It brings Jack Hulbert back to the stage in a straight role. He is cast as head of a family of crooks striving to reclaim a son who tries to switch to an honest career.

Show is amusing, well acted and ably directed by John Fernald. Joyce Carey, Denys Blakelock and Derek Blomfield score in supporting roles. Firstnighters gave it a warm reception and play has an even chance of success.

Stanley French presented "Wagonload o' Monkeys," a new farce by R. F. Delderfield, at the Savoy Theatre Oct. 9. Lack of marquee names and a generally feeble story, will detract from this play's chances. It was warmly received and may cash in on the author's reputation for his previous record-breaking "Worm's Eye View." But on its merits the farce is not so hot.

Jimmy Hanley, best known for his screen work, plays a wandering huckster who rehabilitates a derelict country inn, engineers its sale and takes to the road with legitimate profits. Rosalyn Boulter and Kenneth Connor give chief support. Play is capably directed by John Counsell.

London Film Notes

London, Oct. 9

The New Group (3) to film "Question of Trust," from original story by film editor Carl Heck... Derek Tansley gets a 40% increase on his pay from Warner Bros. as a bonus for his work in "The Crimson Pirate"... ABPC to film "Little Lamb, Eat Ivy" from the play by Noel Langley, which was a hit at the Ambassador Theatre in 1948... Basil De Mille, leave for Hollywood this month for story conferences with Dore Schary, Metro production chief, and expect to be away four weeks with film to be picked for production at Elstree, England, early this spring.

Under 20 Stockholders At Odeon Annual Meet

London, Oct. 10

Less than 20 stockholders attended the annual meeting of Odeon Theatres, and the session was over in less than 10 minutes. There were as many reporters at the gathering as shareholders.

The report and accounts were adopted without query and the only observation from the floor came by way of a vote of thanks from Hubert Merideth, a stockholder, who said that the extent of the achievement of the corporation could only be measured by a comparison of the current balance sheet with that of two years ago. He described the improvement as most remarkable, and a reflection of the hard work of the executives.

J. Arthur Rank agreed in his reply that they had had a difficult time.

Britain's Third Tele Station Has Audience Of 12,000,000 People

London, Oct. 10

Opening of Britain's third TV transmitter at Holme Moss last Friday (12) has brought video to more than half of the population. With a range as powerful as the London station, the new unit will bring the medium into the orbit of an additional 12,000,000 people. The new Holme Moss transmitter is one-and-a-half times as powerful as the Midlands station which was opened two years ago. That station, centering on the Birmingham region, covers approximately 6,000,000 people.

For the time being, however, extension of coverage will not lead to an extension of playing time. The single channel for TV programs will continue and viewers in the Midlands and the north will receive the shows transmitted from London. It is intended, however, to introduce wider coverage of open air and sporting events from the new region and re-transmitting them to London. An extension of TV variety shows is also under consideration.

200 FRENCH STUDIO WORKERS LAID OFF

Paris, Oct. 10

An estimated 200 studio technicians have been or are about to be fired in France because of the curtailed activities at the Francoeur, Saint Maurice and Joinville studios. President Frogerais of the Syndicat des Producteurs pointed out that this reflects the critical condition of French motion picture production. In order to cut costs, French producers are making many films on location.

The personnel released is more than half of the full staffs employed by the studios, which are independent of any film companies. The studios have promised to keep about half of their crews employed as long as there are production jobs coming in.

Jap Television Debut Seen Likely in 1952

Tokyo, Oct. 9

Television in Japan will make its debut early next year if plans announced this week by two competing video webs materialize. They are the Broadcasting Corp. of Japan, nation's oldest network, and the newly formed Japan Television Co. Latter will be a joint undertaking financed by the country's three largest newspapers and Nippon's three biggest motion picture producers. Shochiku, Daiel and Toho.

Broadcasting Corp. plans to go on the air next spring with three stations, at Tokyo, Osaka and Nagoya. Web will levy a viewing fee of 56c a month against every set in Japan. Japan Television Co. will go in for commercial TV programs, as opposed to B.C.'s cultural programs. Hence, it will charge no fees. It claims several manufacturers here are capable of turning out 25,000 to 30,000 sets yearly.

Ventura Into TV Prod.

Paris, Oct. 9

Huche Productions (Ray Ventura) whose "We Shall Go To Paris" was a hit and who now is completing "Monte Carlo Baby," soon will have another one rolling. This is to be a Danielle Delorme starrer based on Ibsen's "Doll's House."

Ray Ventura also now is becoming a TV producer. With Lester Fuller and J. Munsch, he is to produce a 30-minute tele film in two versions, titled "A Day in Paris," with plenty of guest talent.

Paris Legiters Hit the Road

Paris, Oct. 10

With the legit season starting here, there is a big touring season in the offing featuring many of last year's hits and set repertoire pieces. Companies will cover the major French cities and also go through Switzerland, Belgium, North Africa, Holland, Italy and Spain. The provincial public is getting hep and is demanding the best in Paris fare. They want the good plays, well staged shows and big names.

Marcel Karsenty, director of the Paris Theatre, whose past successful roadshows have earned him respectable advance sales at all his stops, has five shows on tour and will hit 22 cities. Each company will be out three months, and will do 80 shows. On tap will be Andre Roussin's "The Little Hut," with Odile Versois and Alfred Adam, Jacques Deval's "This Evening in Samarcand," with originals Gaby Sylvia and Paul Bernard; Henri Bernstein's "Victor," with Bernard Blier and Jacques Castelot of the Paris cast; Roussin's "Bouhous," with stars Francois Perier and Marie Daems; and Jean-Bernard Luc's "The Philomen Complex" with Henri Guisot and Suzanne Flon from the original production.

France Monde Tours, now in its third year, will have three legiters on the road. The Marcel Ayme "Clerambard," with the cast of the Theatre Des Champs-Elysees—Jacques Dumesnil, Mona Goya and Huguette Duflos and another Roussin play, "Nina," with Elvire Popesco, Maurice Teynac and Robert Vattier, are the first two. "Bodies and Souls," by Maxence Van der Meersch, is set for February.

Georges Herbert Tours goes into its second year with five plays. "A Streetcar Named Desire" is the big one. Sacha Guitry's "Toa," to be played by Victor Francen, Suzet Maïs and Dora Doll; Francois Mauriac's "Asmodee," with the original creator, Fernand Ledoux; and another from Roussin, "A Nice Girl But Quite Simple," with Madeleine Sologne, are on the schedule. Georges Simonon's play, "The Snow Was Dirty," will be produced in February.

Current London Shows

(Figures show weeks of run)

London, Oct. 10

"Ardele," Vaudeville (7).
"Biggest Thief," Duchess (9).
"Blue for Boy," Majesty's (46).
"Fancy Free," Pr. Wales (23).
"Folies Bergere," Hipp. (32).
"Gay's the Word," Saville (35).
"Hollow," Ambassadors (20).
"Intimate Relations," Str'nd (12).
"Kim Me Kate," Coliseum (32).
"Knight's Mad'n," Vic. Pal. (83).
"Latin Quarter," Casino (32).
"Little Hut," Lyric (54).
"London Melody," Emprass (20).
"Love 4 Colonels," Wind'm (22).
"Lyric Revue," Globe (3).
"Penny Plain," St. Mart. (16).
"Priest in Family," W'm's'r (2).
"Rainbow Square," Stoll (4).
"Reluctant Heroes," W'ith (67).
"Seagulls Sorrento," Apollo (71).
"Tambourine," Old Vic. (13).
"This Was Odd," Criterion (2).
"To Dorothy a Son," Garrick (47).
"Wagonload o' Monkeys," Sav. (1).
"Waters of Moon," Hy'mkt (46).
"White Sheep Family," Pic. (1).
"Wife's Lodger," Comedy (13).
"Winter's Tale," Phoenix (16).
CLOSED LAST WEEK
"Carousal," Drury Lane (71).
"His House in Order," New (15).
"Jean-Louis Barrault," St. Jas. (3).
"Man & Sup'm'n," Prince's (35).
"Ten Men," Aldwych (15).
"Who Goes There?" York (29).
OPENING THIS WEEK
"And So to Bed," New.
"Figure of Fun," Aldwych.
"Othello," St. James's.
"Women of Twilight," Embassy.
"Zip Goes a Million," Palace.

Critical of Leadership in CEA, Rank Pulls Out His 600 Houses

London, Oct. 10

BFAA Toppers to U. S. For MPAA Huddles

London, Oct. 10

British Film Producers Assn. toppers Sir Henry L. French, director general, and Reginald P. Baker, chairman, are going to N. Y. late next month for talks with the Motion Picture Assn. of America on the marketing of British films in the U. S.

It was announced at the BFAA offices last Friday (12) that they had accepted an invitation sent by John G. McCarthy, MPAA vicepres to discuss this problem and also the work of the advisory unit for foreign films.

Appointment of Seipel As Hoyt's Physical Boss Seen as a New Trend

Sydney, Oct. 10

Appointment of American-born Harry Seipel to take charge of the physical operation of Hoyt's cinema circuit, covering some 186 houses, has raised some questions within industry ranks. Ernest Turnbull, Hoyt's managing director, made the appointment. Seipel has been in Australia for the last four months, coming out for 20th-Fox National Theatres to take the place of the late Herschell Stuart as the U. S. rep on the Hoyt's board. 20th-Fox has a major stock say in the loop via National Theatres.

Major query asked is whether 20th-Fox, following that U. S. theatre divorcee, now has a bigger say in Hoyt's Aussie loop than is shown on the surface. Seipel, naturally, will be responsible to Ernest Turnbull covering the actual operation of the 186 theatres. Turnbull has pulled off several neat deals on circuit expansion since taking charge from Charles Munro several years ago. Loop's general manager is John Glas.

The chain is split into zones covering keys, nabes and stix operations, with supervisors in charge of each zone. It is believed that these supervisors, all Australians, will now come under the control of Seipel. It is the first time that a U.S.-born exec has had such a top say in local cinema operating.

20TH-FOX WILL MAKE 4 FRENCH-ITALO PIX

Rome, Oct. 9

Spyros Skouras, 20th-Fox prexy, during his 10-day stay here, announced that his company intends to produce four films next year in collaboration with Italian and French producers. Skouras has made several trips to Europe during the past few months and is well acquainted with the foreign film setups and production details both here and in France.

Productions would be American-scale pix with such names as Joe Cotten, Joan Fontaine, Paul Muni and Michele Morgan playing top roles. Skouras said it is probable that American directors would be used for these productions. Skouras should be back in Rome late in October to supervise details for an early 1952 starting date.

The Italian government film section has agreed to give all-out support in sponsoring these productions, giving permits and arranging the currency exchange for the dollar lire necessary.

Skouras said that a color TV screen patent, which he recently bought in Switzerland, would "revolutionize the amusement world."

London Legit Bits

London, Oct. 10

Alex Reeve is staging Gilbert Wakefield's English version of Marcel Achard's comedy hit, "Nous Irrons a Valparaiso," which ran in Paris for two years, opening in 1948. Wakefield's version is titled "My Little Obolinski," and is being tried out at the Theatre Royal Northampton, in November, before coming to London.

"Magnolia Street Story," new play by Emanuel Litvinoff, based on Louis Golding's novel, "Magnolia Street," opens at the Embassy, Swiss Cottage, Nov. 6. Cast is headed by Lily Kahn and Albie Bass.

J. Arthur Rank has withdrawn his two theatre circuits from membership in the Cinematograph Exhibitors Assn. More than 600 theatres are involved. The loss will seriously upset the association's finances which have been strained by a series of major political campaigns culminating in a \$20,000 agitation on the admission tax. The withdrawal of the Odeon and Gaumont circuits also means the end of Rank's membership in the CEA general council to which he was elected only a year ago.

It has been known for some months that Rank and his associates have been critical of the CEA leadership. Recently, he put his point of view to a gathering of ex-presidents and promised at that time to submit his observations in writing to the association. As far as can be ascertained, that was never done.

At last Tuesday's (19) meeting of the finance committee, the CEA treasurer reported that 60 of the Rank theatres were in arrears with their contributions, and when it was explained to him that under CEA rules that this meant the exclusion of his entire circuit, he withdrew to consider the matter.

The following day Rank wrote to the CEA confirming the official interpretation of the rules, and announced his decision to withdraw from the organization.

Hamburg Senate Plans \$476,000 Film Credits To Bolster '51-'52 Prod.

Hamburg, Oct. 9

Hamburg Senate has announced it will continue to grant film production credits to producers during the 1951-52 season as was the practice previously. Present plans of the Senate call for the allocation of \$476,000 for such purposes. The new grants will bring the amount of Senate credits to date to \$1,309,000. About 10% of the 1951-52 credits will go for cultural and documentary film producers.

A Senate spokesman said the government wants to maintain production in the Hamburg studios to avoid shutdowns such as happened in other production centres. He said previous credits provided for production of 20 feature pix and 15 shorts. Individual credits average around \$47,600 per picture, or about 25% of the production costs. Real Film and Junge Film Union, western Germany's two largest production companies, have their studios in Hamburg, along with a few smaller outfits.

TV TEST SHOWS CLICK NICELY IN ARGENTINA

Buenos Aires, Oct. 9

Experimental telecasting with which the Standard Electric Co. has kicked off Argentine video recently has had sock impact. Those familiar with TV in the U. S. have praised the technical quality of some of the tele tests. The Argentine public is able to see these experimental telecasts nightly via sets prominently showcased in department store windows. Some sets also are in radio store windows.

Little fault can be found with the technical quality of the TV tests but the complete inexperience in lensing and general handling of the cameras is easily noticed.

Actual program telecasts are due to start Oct. 17 for the national celebration of the anni for the Peron regime's recovery of power. Current serious illness of the Senora de Peron may deprive the video screen of what was expected to be the star performer.

'Billy Budd' Opera Pream Set by Covent Garden

London, Oct. 10

Covent Garden Opera will open its sixth season Oct. 22 with a revival of "Turandot." Sir John Barberelli will conduct.

"Billy Budd," a new opera in four acts with music by Benjamin Britten and libretto by E. M. Forster and Eric Crozier, will have its world premiere Dec. 1. Josef Krips will conduct.



Without
exception,
in every
engagement
to date,
playing
time
has been
extended
and
extended
and
extended
again!

WARNER BROS. PRESENT

"A Streetcar Named Desire"

AN ELIA KAZAN PRODUCTION

PRODUCED BY CHARLES K. FELDMAN

STARRING **VIVIEN LEIGH**

MARLON BRANDO

KIM HUNTER · KARL MALDEN

SCREEN PLAY BY TENNESSEE WILLIAMS

BASED UPON THE ORIGINAL PLAY "A STREETCAR NAMED DESIRE"
BY TENNESSEE WILLIAMS

AS PRESENTED ON THE STAGE BY HENRE WAYER SELZNICK

DIRECTED BY ELIA KAZAN



It's 'Movietime U.S.A.' — Now and Every Day!

Inside Stuff—Pictures

Widely publicized statement attributed to Allied States proxy Truman Rembusch, concerning advice that exhibitors install wire recorders for the purpose of providing evidence if distribution reps seek to condition the sale of one film on the sale of another, actually never was made by Rembusch.

It was disclosed this week Rembusch had considered making such a statement before a recent meeting of Virginia theatreowners. In fact it was contained in copies of his speech which were sent to the press. However, the Allied topper deleted the wire-recorder references before delivering his talk but failed to advise the press of this. Consequently, the statement was published and created a stir, particularly among distributors. They were riled over Rembusch's suggestion they would resort to such methods to sell their product.

N. Y. Herald Tribune's John Crosby did an unusual twist last week when he devoted his regular TV-radio column to Metro's "An American in Paris." Crosby went into a rave on the picture to which, he said, he was dragged by "a rascalization of a press agent." Crosby pointed up how "American" was typical of how "movies are better than ever."

"For a man who has spent the last five years chained in front of a 14-inch screen, it was quite an experience," Crosby wrote. "Movies are not only better than ever, but bigger than ever. More Technicolored than ever and more—I can think of no other word for it—populous than ever. . . . I'm forced to admit that I had a wonderful time."

Charlie Johnson, Minneapolis' leading sportswriter, took an editorial shot at Hollywood for putting out the picture "Saturday's Hero," current RKO-Orpheum offering. Carrying the heading "More Raps for Football," the editorial in Johnson's Minneapolis Star column charged that "when the Hollywood movie bosses decided to produce a football picture called 'Saturday's Hero,' they had only one objective—this was to show the sport at its worst." And, commented Johnson, they succeeded. "The producers undoubtedly figured that so many friends of college football would come to its defense that the film would get enough publicity to make it a cinch money-maker," wrote Johnson. "They didn't even try to be fair or factual at any turn."

Film men in Pittsburgh are still chuckling about the misout on a recent editorial page of the Pittsburgh Sun-Telegraph, the Hearst afternoon daily, when apparently one hand didn't know what the other was doing. There were plenty of red faces on the sheet's staff when thing was called to their attention. On orders from Hearst brass to give "Movietime, U.S.A." wide coverage, Sun-Telegraph kudos the industry with a pat on the back in a long editorial. Right next to it, in the adjoining column, appeared a Gale cartoon having to do with the Communists' efforts to take over Hollywood. Timing certainly couldn't have been worse.

Already a producer of commercial films in Europe, Dutch producer Joop Geesink may soon market his puppet shorts in the U. S. Several of the film-maker's adpx were recently screened at a special preview at the Fine Arts Theatre, Westport, Conn., which was arranged by Transfilm sales veepee William Burnham. Geesink, who attended the screening, returned to his Amsterdam studio this week but is due back next month for his first U. S. pic commitments.

Because Tarzan's African locations in the California hills are drying up, Sol Lesser is building a permanent jungle set, costing \$80,000, on the RKO-Pathé back lot. Set contains a replica of the Zambesi River, 265 feet long and four-to-six feet deep, with a concrete bottom. Along the artificial river banks are transplanted trees.

Paramount's "My Son, John," delayed by the death of Robert Walker, was completed with Van Heflin delivering the anti-Red speech originally assigned to the dead actor. Final scene was filmed in the Wilshire Ebel Theatre with 900 extras in the audience impersonating students in a graduation ceremony.

Lesser-Small Vidpix

Continued from page 3

Ben Herish, production manager, are working on three scripts, Lesser stated. They expect to have the first before the cameras within 60 days and delivered to UA by about next April or May.

Lesser declared that the AA&P deal in no sense called for the exclusive services of the partners. He said he would continue to make the "Tarzan" series for RKO and other pix as the occasion arose.

Small, who has been making pix for Columbia distribution, is understood to have wound up his commitments to that company and may concentrate on AA&P product or make another distribution deal on his own. Briskin has an arrangement with Paramount which permits him to produce one or two pix a year for the studio.

Significance of the turn of Lesser and Small to production and distribution of TV product lies in their vast wealth and resources. That's a product, of course, of many years of highly successful operation in Hollywood.

They bring to tele production not only long experience and solid business background, but an open sesame to banks and other money sources. In addition, of course, they own residual rights in dozens of features they've made, dating back into the silent picture days. Lesser founded the Fox-West Coast chain and still has theatre interests.

Many of the Lesser pix have been in TV distribution. They've been handled by TV-Film Booking Office, an offshoot of Producers Representatives, Inc. Latter, which is associated with Lesser in all his activities, is headed by his brother, Irving, and Seymour Poe. It is understood they'll hold some interest in the new company.

Small, Lesser and Briskin had open to them for their UA production financing by Bankers Trust. N. Y. Lesser said their plan now

is to use their own coin for production of the initial pix and then lay off the completed negatives for bank loans for further production. He surmised the deal would probably be with a Coast bank.

He said AA&P has a list of about 15 pix on which it is working, most of them in Technicolor and at medium-high budgets.

MOT Reissues

Continued from page 3

The shorts are said to be accurate predictions of things which have happened since they were produced. For example, an issue of 1935 deals with Russia's aggressive policies, while one turned out in 1936 deals with "The Football Business."

Shorts were originally distributed by RKO and 20th-Fox but MOT retained all residual rights. RKO contract expired some time ago and the deal with 20th winds at the end of this year, but MOT received an okay to go ahead with its reissue plans prior to the expiration date.

U.S.-Anglo Pact

Continued from page 3

charge of the international division George Perkins, Assistant Secretary of State for Europe, will be among the Government officials present.

Hoopla is a formality. Pact actually is already in effect, following initialing by the U. S. industry and the British government. Agreement was hammered out early last summer by O'Hara, Mulvey and McCarthy in London. There are no significant changes in the final and official version to be signed today.

No TV for Old 'Tarzana'

Old pix in the "Tarzan" series will not be available to TV. Sol Lesser, their producer, said this week Lesser and Edward Small are setting up a new TV film production-distribution company.

Lesser explained that the rights of Metro, which made the early "Tarzans," had expired and his arrangement with the estate of author Edgar Rice Burroughs provided they can't be reconverted for any reason without his okay. As for the later ones, which he owns, Lesser said he wouldn't put them in competition with the new "Tarzans" and jeopardize the latter's tremendous moneymaking potential.

Mono Joins Vidpix Trek Of H'wood Film Studios; Branton, Mirisch Heads

Hollywood, Oct. 16

Decision of Monogram to produce films made especially for television, as an adjunct to its regular film production, is viewed as further evidence of a switch in the overall Hollywood studios' previous antipathy to TV. New Sol Lesser-Edward Small production unit, which will release through United Artists, also plans production of vidfilms, and Republic has already signified it will sell its old product to TV, as soon as its current suit with Roy Rogers is settled.

Mono's new vidfilm unit, announced by proxy Steve Brody in the company's annual report to stockholders this week, will be headed by G. Ralph Branton and Harold Mirisch. Latter have acquired a hefty stock interest in the company, which gives them control, along with Brody. Branton also has a financial interest in a vidfilm series now being leased at the Motion Picture Centre and starring Joan Bennett, but it's unlikely that these will be included in the Mono product. Branton has a stake, too, in a new "Riffles" series of vidpix, starring George Brent, which might be syndicated to TV under the Mono banner.

JAMES DUNN FILES BKPTCY PETITION

Actor James Dunn yesterday (Tues.) filed a petition in bankruptcy in N. Y. Federal Court. He described himself as unemployed, with liabilities of \$31,746 and no assets except \$10,000 worth of insurance. Property valued at \$10,000 was claimed as exempt.

Liabilities were distributed among 11 unsecured creditors. Samuel J. Friedman, a legit press-agent who loaned \$2,000 to James Dunn Productions in 1949, still has \$1,750 coming to him. Al Balton, of Los Angeles, loaned \$5,000 to Dunn Productions in the same year. Balance on this debt is \$4,675. Other creditors include living Fox, \$3,000 as assignee of Morris Samuels, and Philip Tapper, \$8,000.

Also Sherwood Hoidale, of Dallas, who loaned \$3,400 to Dunn Productions in 1949. Papers list \$5,832 as currently due him. Dunn, according to his petition, earned \$30,000 from October 1949 through October, 1950, and \$13,139 in the following 12-month stretch. He also stated that he's president and owns 51% of the stock in James Dunn, Inc., producer of theatrical shows. Firm is now non-existent.

Order Retrial of Suit By Pollexfen-Wisberg

Los Angeles, Oct. 16. Judge Allen W. Ashburn in Superior Court ordered a retrial of the \$100,000 plagiarism suit brought by Jack Pollexfen and Aubrey Wisberg against Columbia Pictures, involving the picture, "Barbary Pirate."

Jurist ruled that the jury's verdict in favor of the plaintiffs in the original trial was based on insufficient evidence.

3 New Oozers for Marathons

St. John, N. B. Franklin & Hershorn, operators of permanent theatres in the maritime provinces, started work establishing three drive-ins. Each will be 650-car capacity. One will be about 10 miles from Halifax. The oozner is the first modern one in Nova Scotia.

ABC's Tatum Sees Pix, TV Aiding Each Other; 'Need Originality'—Wald

Hollywood, Oct. 16

Alec Moss Replaces Rosenfield at 20th

Alec Moss has taken over the post of 20th-Fox advertising manager replacing Jonas Rosenfield, who resigned last week. Moss, it is understood, has agreed to accept the job only on a temporary basis. He had been handling special campaigns for 20th on a picture-by-picture basis.

Rosenfield is understood going into the theatre business on his own. He was named assistant ad manager in 1943 and chief in 1949.

Moss was previously ad manager for Columbia and exploitation topper for Paramount. He was also with Howard Hughes and Motion Picture Sales Corp.

20th Won't Assure Keeping 27 Ad Aides, Union Okays Strike

Refusal of 20th-Fox to give assurances to the Screen Publicists Guild that it will not eliminate the 27 employees in its advertising copy and art departments has crystallized plans for a demonstration by the union in front of the Rivoli Theatre on Broadway tomorrow (Thurs.) night. House is playing 20th's "David and Bathsheba."

Union also held an emergency meeting last night at which a committee was authorized to call a strike if necessary to protect the ad jobs.

Meantime, the National Labor Relations Board has called for an election, at the Guild's request, to determine whether 20th's SPG unit continues its affiliation with District 65 Distributive, Processing & Office Workers of America. Employees will have no choice of any other affiliation, their only alternative being to go independent.

Same thing applies at Warner Bros., Universal and Columbia, where elections will be held at varying times within the next 30 days. SPG contracts at all the companies will expire at the end of this week and will be renegotiated as soon as the bargaining agency is certificated by the NLRB. It is anticipated that sans opposition District 65 will be accepted by large majorities at all the companies.

Major problem that faces the union at 20th is the feared layoffs in the ad department. Idea of transferring functions to an advertising agency would eliminate almost two-thirds of all pub ad employees.

Pub ad topper Charles Einfield told VARIETY and his department execs a week ago that the plan for eliminating the ad people had been dropped. However, an SPG committee which called on Jack Lanz, 20th's labor relations contact, found him unwilling to confirm such assurances.

SPG has done some picketing since the threat of the job loss started, but had been holding in abeyance plans for the big demonstration at the Rivoli while it tried to get official word from 20th on ad department's future. With Lang's refusal to give any definite word, union is going ahead with the Riv demonstration and has others in the planning stage. Unit is continuing to make a 15% assessment on all salaries for an emergency fund.

Lippert to Sell Old Pix On States-Rights Deals

Los Angeles, Oct. 16. Robert L. Lippert is rounding up a series of deals for the sale of his old pictures through states rights exchanges. Project calls for films three years in release to be turned over to the states righters without any advance coin involved. The exchanges will handle the product on a straight percentage basis, meanwhile guaranteeing the producer a specified amount per picture.

Lippert has signed deals with indie exchanges in San Francisco and Dallas thus far and expects to make similar deals throughout the country.

Fewer theatres, less pix for theatres and lessened production costs are envisioned by Donn Tatum, western division television director for the American Broadcasting Co., when video becomes a full-scale national medium. But, he told the 70th semiannual convention of the Society of Motion Picture and Television Engineers, both television broadcasting and the motion picture industry will flourish and continue to be successful. They will not be the mutually exclusive media of communication and entertainment, but will complement each other, each occupying its own particular important niche," Tatum said.

"A very substantial part of all television programming will be on film, and a great pool of administrative, creative, artistic and technological talent as well as magnificent production facilities of the motion picture industry will be devoted more and more to making filmed television programs," Tatum added. "The medium's impact will see fewer theatres and more television stations open. Thus fewer theatre features will be needed. Declining costs and increased studio capacities to produce will be channeled into video."

Tatum admitted the media's closeness from a creative standpoint, but emphasized that pix and video were different media with different objectives and end results. Tatum discounted excessive estimates of the potential value of old pix now in the vaults, declaring that the importance to video of features made primarily for theatres will constantly diminish. He urged personnel in both media to "forget their differences and accept each other because that is what you are inevitably going to have to do."

Bright days are ahead for motion pictures in particular and the entertainment industry in general—if show biz will only try to be original. That's the emphasis delivered to the prophets of doom by Jerry Wald yesterday (Mon.), in a speech to the opening session of the Convention.

Film producer hammered home his point that imagination and originality continue to point the path toward a "future that will, by comparison make the golden past seem like the dark ages."

This future, he warned, cannot be reached by trite and turgid substitutions—like business for beauty, quantity for quality, spectacle for sensitivity, money for mood and a happy ending for truth.

"You cannot sell the public counterfeited entertainment," Wald opined, "whether it be in movies, television, radio or the theatre. Barnum's idea of a 'barker-minute' is as old fashioned and out of date as a hand-cranked camera."

Lined up for presentation at the Convention were a total of 65 papers and demonstrations on various phases of theatrical and television film engineering practices. Subjects include TV, theatre, TV color systems, high-speed photography, 16mm film magnetic recording, laboratory procedure and stereoscopic projection.

High-speed photography division, consisting of 20 members, will fly in a chartered plane tomorrow to the Inyokern Naval Ordnance test station for demonstrations.

At the convention dinner Wednesday night the SMTE progress medal and the Samuel I. Warner award for contributions to development of sound-on-film methods will be presented to Earl Sponable.

Duff Wins Release At UI to Freelance

Hollywood, Oct. 16. Howard Duff requested and obtained a release from his UI pact effective on completion of current "Steel Town" to freelance and be available to tele and legit.

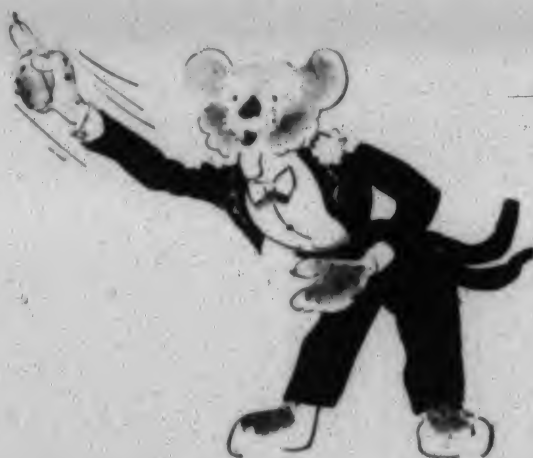
Former radio topper was first brought to the screen by Mark Hellinger. After the latter's death, UI bought his pact and started Duff in 10 pix.

Scotland's Oozner to Repeat Pitlochry Festival Theatre, Only Outdoor Theatre Operation in Scotland, Is to Continue Next Year.

Pitlochry Festival Theatre, only outdoor theatre operation in Scotland, is to continue next year. During the 19-week run this summer and fall, 135 performances drew 43,000.

M-G-M's
**EYE-FULL
TOWER!**

*An American
in Paris*



"EVERYBODY WANTS TO SEE *'Paris'*"

"There's been an awful lot of competition recently, the World Series, the opening of the football season and what not. But I wasn't worrying about business. The reason: 'AN AMERICAN IN PARIS'."

"Look at the Music Hall. It's doing 'Show Boat' biz and that ain't hay—it's diamonds! Same in first 4 spots!"

"Newspapers, magazines, radio... they all say 'AN AMERICAN IN PARIS' is 'the best Technicolor musical ever made.' How'd you like my campaign? It was costly, but what coverage! *Everybody* wants to see 'PARIS'!"

"No wonder people are saying: 'Gee whiz, M-G-M's got the pictures.' They're right."

"'ACROSS THE WIDE MISSOURI' is off to a flying start."

"Keep your eye on 'WESTWARD THE WOMEN' and 'THE WILD NORTH' (AnSCO color). Two really tremendous action and adventure shows that could only be made by the 'King Solomon's Mines' company!"

"I think people want lots of comedy in these times too, and from the audience hysterics at the previews of 'CALLAWAY WENT THATAWAY' and 'TOO YOUNG TO KISS' you can safely promise your folks two of the season's top laugh hits."

"And for future musicals take this tip: you ain't seen nothing until you've seen 'SINGIN' IN THE RAIN,' Technicolor T.N.T."

"Wanna keep high-flyin'? Stick to the Lion!"

"That's me! Happy grosses, boys!"

(Signed)

Leo

my paw is
my bond!

Amusement Stock Quotations

For the Week ending Tuesday, Oct. 16.

	Weekly Vol 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	35	12 3/4	12 1/4	12 1/4	- 1/2
CBS, "A"	86	20 3/4	20 1/4	20 1/4	+ 1 1/4
CBS, "B"	45	29	28 1/4	28 1/4	+ 3/4
Col. Pic.	14	15	14 1/4	14 1/4	- 1/4
Decca	84	10 1/4	10 1/4	10 1/4	- 1/4
Loew's	193	19 1/4	18 1/4	19	- 1/4
Paramount	96	31 1/4	30 1/4	30 1/4	- 1/4
RCA	1050	25 1/4	24 1/4	24 1/4	+ 1 1/4
RKO Pictures	173	4 1/4	4 1/4	4 1/4	- 1/4
RKO Theatres	128	4 1/4	4 1/4	4 1/4	- 1/4
Republic	60	5 1/4	5 1/4	5 1/4	- 1/4
Rep. pfd	13	11	10 3/4	10 3/4	- 1/4
20th-Fox	170	22 1/4	22 1/4	22 1/4	+ 1/4
Un. Par. Th.	76	22 1/4	22	22 1/4	+ 1/4
Univ.	179	14 1/4	13 1/4	14	+ 1
Univ. pfd	4	61	61	61	- 1/4
Warner Bros.	82	15	14 1/4	14 1/4	- 1/4
N. Y. Curb Exchange					
Monogram	254	5 1/2	4 3/4	4 3/4	- 1/4
Technicolor	71	25 1/4	24 1/4	25	- 1/4
Over-the-Counter Securities					
Cinecolor			Bid	Ask	
Pathe			3 3/4	4	+ 1/4
U. A. Theatres			6 1/4	7 1/4	+ 1/2
Walt Disney			10	11	- 1/4

(Quotations furnished by Drexler & Co.)

1,400 Candidates in Brit. Election Quizzed by Exhibs on Admission Tax

London, Oct. 16

More than 1,400 candidates in this month's general election are being quizzed by exhibitors on their attitude towards the admission tax.

Two questions are being put to each candidate. First, do they agree that unfair discrimination against picture theatres should be abolished; and second, whether, if elected to Parliament, they will support the industry's campaign for reduction of the tax. (In Britain live entertainment, including legit vaude, football, etc., pays a substantially lower rate of tax than film theatres.)

None of the political parties has issued any directive to its candidates on the admission tax, and is unlikely to do so. All parties endeavor, at election time, to avoid becoming involved in domestic trade problems and urge their supporters to use utmost discretion without committing themselves.

Decision to launch the campaign was taken by the general council of the Cinematograph Exhibitors Assn. at its meeting last Wednesday (10) when theatre owners throughout the country were urged personally to interview all candidates. There was no suggestion, however, that admission tax should be made an election issue or that exhibitors should refrain from supporting candidates who give unfavorable replies.

Similar campaign was initiated by the CEA during the 1950 election. Since then, the admission tax has been raised twice, but the trade has been able to keep a larger share of the boxoffice receipts. The Eady Plan, which provides a virtual subsidy for British production, was born out of these increases.

McMahon Retiring.

RKO Names Newcomb

Resignation of O. R. McMahon as comptroller of RKO Theatres was announced in N. Y. by prexy Sol A. Schwartz. Succeeding him is H. E. Newcomb, who had been chief assistant in charge of the accounting department.

McMahon began 32 years ago with the Orpheum Circuit, which became part of the RKO Theatres organization in 1928. He'll stay on in an advisory capacity until the end of the year, when he goes into retirement.

\$661,587 for PCC

Hollywood, Oct. 16.

Dore Schary, chairman of the Permanent Charities Committee's United Appeal, announced pledges of \$661,587 during the first five weeks of solicitation among studio executives. Goal is \$1,350,000.

Next week the industry-wide campaign will start among the guilds, unions and allied industries personnel.

Caine-'Salesman'

Continued from page 3

word" stating the key character is far from typical of his occupation. Kramer will face the threat of a campaign against the film to be launched by a department head at N. Y.'s City College.

J. S. Schiff, supervisor of City's salesmanship unit, School of Business, threatened the action in a letter to Kramer. Schiff's complaint: "Willy Loman (the salesman of the title) is a tawdry character who would have been a failure in any field he entered, not excluding the motion picture industry. Presenting him as a salesman and blaming salesmanship for his demise is more than unfair. It is a definite libel of a segment of the population that is engaged in an endeavor vital to our distributive system and indispensable to our free economy."

Schiff's campaign, he told Kramer, would be among "the sales executives of the U. S. to force you toward a realization that this slur will not be condoned." He said the appearance of "Salesman" on Broadway was had enough, but the fact that the play is being filmed and will be so widely circulated is "repulsive."

If the indie filmmaker believes he will get Navy approval and cooperation in producing "The Caine Mutiny" by changing the despicable captain from a regular Navy man to a reservist, he's entirely mistaken, a Navy spokesman told VARIETY yesterday (Tues.) in Washington.

"We definitely will not be satisfied if the captain is made a reservist," said a Navy official here. "We wouldn't put our stamp of approval on anything reflecting on the reservists. There will be no approval unless a script is developed which overcomes the Department's objections."

"There are two basic objections. First is the fact of the mutiny, in the story. This Navy has never had a mutiny. Second, we dislike the character of the captain because the public might take him to be typical. We object that the captain went so long undiscovered that he practically crucified the men on his ship, and nothing happened to him. Such a thing couldn't go undiscovered even in war. During the last war, the Navy caught up with some bad commanding officers and removed them, even though we were in the middle of a war."

It was disclosed that Kramer has already sent the Navy a second treatment of the story, which shifts the captain from the regular Navy to the reserves. A letter rejecting this treatment is presently being drafted.

If he so elects, Kramer can go ahead and make the picture without cooperation from the Navy. In that case, no Navy personnel or equipment would be made available to the producer.

RKO Stalls Prod.

Continued from page 1

starters within the next few weeks. RKO has another Tim Holt—"Desert Passage"—slated to go before the cameras late this month, but the others are indie: Wald-Krasna's "Clash by Night" and "Cowpoke," and American's "Sword of Venus."

Other than the previously mentioned Tim Holt starrer, upcoming straight RKO pic have progressed no further than scripting stages, with two of the lot's producers—Robert Sparks and Sam Bischoff—having no assignment at the present time. Sam Weisenthal is working on two projects: "Second Chance" and "Nine More Lives." Herman Schlom has charge of the Holt westerns, George Wilson whose feature pic—"Tonight We Sing"—has been shelved, supervises the shorts and featurettes. Listed as front-office projects are "Born to Sing," on which Nat Perrin will supervise, and "No Return," which Nicholas Ray will produce and direct.

The RKO backlog, in addition to the previously mentioned pic, is as follows: "It's Only Money," "Sons of the Musketeers," "On Dangerous Ground," "Narrow Margin," "The Whip Hand," "Crack Down," "Macao," "Jet Pilot," "Two Tickets to Broadway," "Montana Belle" (an outright purchase) and the King Bros' "Drums in the Deep South." All films here were started, and the majority of them completed, before 1951.

Final Arguments End in Rogers Suit Vs. Rep; No Clue to When Verdict Due

Hollywood, Oct. 16.

Final arguments by attorneys of both sides concluded today (Tues.) in Roy Rogers' suit against Republic to prevent the studio from selling and leasing his old pix to video. L. A. Federal Court Judge Pierson M. Hall began mulling five weeks of testimony but gave no indication when a decision would be forthcoming.

Ruling is expected to have a vital effect on the future of private relationships. Decision for Rogers could upset the entire structure of current vidpix operations. Verdict for Rep could clear away for expanded operations, Rogers lawyer, Frederic Sturdy, summing up, contended that termination of the contract last May automatically ended any rights Rep had in controlling Rogers' pix. Rep says it has contract rights in perpetuity.

Testimony in the four-weeks of case ended last week after 600,000 words of actual transcript. Last witness being Walter Craig, x.p. of AM and TV for Union & Bowles, replying General Foods, which sponsors Rogers on radio and TV.

Craig explained why no part has yet been linked with Rogers, saying "It's not an unusual situation in our business. We had Fanny Brice on the air for two and one-half years before she signed," adding wryly, "Lawyers take longer to draw the contracts than we do to get them on the air."

He said GP is paying \$3,000,000 a year for Rogers on TV, \$1,000,000 for promotion and advertising, \$694,000 to Rogers the rest for time. Rogers is paid \$18,000 a telepic first-run, and on repeats after the first 30 gets \$11,000 per telepic, he said. On AM the package price is \$3,250 a broadcast, \$1,500 to Rogers and Dale Evans.

War Pix

Continued from page 3

more of a comedy vein and so the stricture against them is not so tight. However, few of them even are on agendas. And there's been only one serious title registered recently.

Curiously, however, the same tag was registered by three different producers. It is "Heartbreak Ridge." Inspiration for the interest in the moniker is obviously the hull for which Allied troops in Korea have been in a see-saw battle for months.

Priority claimant is Columbia which registered the title Sept. 24. Nat Holt came in the next day and Republic Sept. 28.

Ordinarily there is a generous sprinkling of warlike labels through the daily reports on registrations. In the past couple of months or so, however, they've dwindled to almost nothing.

Likewise, message picture titles seem to be absent from the lists. Concentration appears to be more on straight entertainment, with a few Biblical subjects—"Joseph in Egypt," Warner Bros' "Solomon and the Queen of Sheba," 20th-Fox some classics—"The Odyssey of Homer," Metro Paramount, RKO and United Productions of America, and a flock of adventure stuff—"Bride of Monte Cristo," RKO, "The Black Knight," Irving Allen, "Thunder Over the South Seas," Republic.

Only a relatively small percentage of all the titles registered turn into films. Unusual practice is, as soon as an idea hits to lay claim to the title to indicate priority on the idea. Often it becomes obvious that by the time a pic could be made and released based on what seems a hot current thought, the public has long since forgotten the incident.

That, as a matter of fact, might well happen to a pic such as "Heartbreak Ridge." It would take a year or so to hit the nation's screens, by which time the war situation in Korea may have so changed that "Heartbreak Ridge" is forgotten. Thus, many titles are later withdrawn.

However, they are highly indicative of the trend of thinking among film-makers. Lack of war title registrations currently indicates that production brass is obviously not thinking along that line.

Prison Story for BBC

London, Oct. 16.

Andrew Allan head of the drama division for the Canadian Broadcasting Corp., who has been in London for several months, is producing his first program for the British Broadcasting Corp. tonight (Tues.).

Subject chosen is Dr. Donald Powell Wilson's "My Six Convicts," based on experiences at Ft. Leavenworth Penitentiary, which has been acquired for filming by Columbia.

Flock of Foreign Pix Due for U. S.

There's be no lack of fresh foreign fare for art houses this season in light of a flock of recent product announcements by distributors. Latest to disclose a batch of new overseas acquisitions is Trans-Global Pictures, Inc. Organized several months ago, the company this week revealed that it picked up U. S. distribution rights to some seven European made pix.

Group is headed by "Broken Julie" (Miss Julie), a Swedish film which won the Grand Prix at last April's Cannes Film Festival. Others include "Anthony of Padua," with Aldo Fabrizi, "Sunday in August," directed by Luciano Emmer, "Clara de Montargis," with Ludmilla Tchérina and three German language pictures.

German trio consists of "The Third from the Right," produced by Real Film of Hamburg, and two features turned out by producer actor-director Harry Piel. These are "The Tiger Akbar" and "Of Humans, Animals and Sensations." Imports were all acquired by Trans-Global veepee Mario de Vecchi on a recent two-month trip to Europe. "Broken Julie" will be the firm's initial release.

Another fall entry will be "Eroica" (The Beethoven Story), which Academy Productions is tabbing for distribution in November. Olin Downes is currently editing and writing English titles for the Austrian-made film. Picture's cast is headed by Ewald Balser as Beethoven. Musical score is provided by the Vienna Philharmonic, chorus of the Vienna State Opera and the Vienna Choir Boys.

'American' Tests

Continued from page 1

at the price, and further complained that smaller pix should be scaled downward if the price for such as "D & B" can be tilted.

Some exhibs in the surrounding area while admitting the Spokenman are not too widely circulated said its expressed opinion on the upping of scales doubtless reflects the public's attitude to large extent.

One circuit operator asserted the downturn in public goodwill would be suffered by all exhibs, not only those who went along with the higher-priced ticket. He claimed that while 20th was not demanding a boosted scale, the rental demands were such that the exhib would be forced to add to the admission price in order to show a profit with the film.

On the second front, E. C. Grainger, general manager of Jamestown Amus. Co., reported he found much public and press hostility toward advanced scales during a swing of his circuit. In a letter to Arthur L. Mayer, exec. v.p. of the Council of Motion Picture Organizations, which he made public, Grainger said he visited various newspaper editors and others, and all questioned the wisdom of tilting prices at a time when the industry is endeavoring to win public favor via the "Movietime" campaign.

While not mentioning any single film, Grainger related that some of his managers reported patrons refused to pay the added tariff and turned away from the box with some violent comments.

'Movietime' Drives

Continued from page 1

week—43 pictures before the cameras.

There are many angles regarding the likelihood of future repeats on the personality tours. One of them is the state of the b.o. More cynical industry observers take the view that if big is strong next year there will be difficulty getting majors and distributors to ante the coin for a drive. Normal operating procedure, they maintain, is for the industry to forget its promotional campaigns when the b.o. panic is off.

Another angle is political. That entails a weighing of the enthusiasm engendered among exhibitors by the tours versus the disappointments created by the lack of big names promised, plus other normal defects encountered in organizing such a giant project for the first time and so quickly. Four areas—New Jersey, West Virginia, Salt Lake City and New Orleans—pulled out altogether and there were many cancellations of scheduled side-trips by stars within other exchange territories.

Plenty Beefs

Thus there are plenty of beefs, although reports so far hint that they are probably far outweighed by areas which were pleased with the way the tours worked out. However, if the beefs are too loud, there may well be a possibility that not sufficient exhibitor support can be lined up in future years to make the tours feasible.

Last week's drive in some cases cemented friendships between rival theatremen's organizations and in other spots created bickering and hard feeling. Thus there are important intra-industry political angles that will probably take a couple of months to shake down and analyze.

The cry that went up last week "Hollywood has let us down," was derided by O'Donnell, who chairmanned the "Movietime" drive and Mayer, exec. v.p. of the Council of Motion Picture Organizations, which sponsored the campaign.

"Hollywood didn't let us down," they declared. "We just bit off a little more than we could chew. But it was a wonderful pioneering effort, and the overall effect was excellent."

They asserted that Sam Briskin, Y. Frank Freeman and other Hollywood execs had "turned themselves inside out" in attempting to lineup names, and there could be no possible reflection on their efforts. Likewise the Motion Picture Industry Council, which ordinarily handles cooperative affairs in Hollywood, was said to be blameless since it had nothing to do with getting stars.

Wherever the blame might lie, there was considerable bitterness both among "Movietime" toppers and exhibitors at what is euphemistically known as "Hollywood." There was some scathing comment on the number of name players who found time to get to New York for the World Series, but not to go out on the road for what might have been an industry lifesaver and a good personal boost for the stars involved.

Resentment of theatremen was aimed primarily at players who just refused to put themselves out for a "Meet-the-people" routine. More acute observers, aware of an industry axiom that "actors never know what's best for themselves," felt the fault probably lay with top Hollywood execs for failure to recognize in time that extreme pressure would have to be put on some names to get them to tour—and then failing to apply that pressure.

Send More Grassroot

Forays Sez Mpls Unit

Minneapolis, Oct. 16.—The "Movietime U.S.A." unit that visited this territory will carry back to the fifth capital two of producer-writer Don McGuire's proposals. One is that Hollywood annually send out similar expeditions to the grassroots, visiting as many as possible of the smaller towns which haven't been getting the chance to meet and hear "the people responsible for their movies." The other is that the public, not Hollywood, be called upon to make the Academy Awards.

Both proposals deserve the industry's consideration, in the opinion of Al Lewin, producer-director-writer, who with McGuire, Mr. and Mrs. Robert Young, Marta Toren,

Dorothy Patrick, Gig Young, Ann Doran and Erwin Gielgud comprised the unit sent here.

"If nothing else comes of 'Movietime U.S.A.' there is sure to be a better understanding between us of Hollywood and the people of the communities we've been meeting," said Young. "We think we've corrected some erroneous impressions on both sides. We've tried to be goodwill ambassadors and to make clear there's another side to Hollywood than the one about which you often read in the newspapers. When we return home we're going to be your goodwill ambassadors, too."

Following the local climax of the "Movietime" campaign, there's still a division of opinion whether the shenanigans are worth the money and effort being expended. Vast majority of independent exhibitors have been supporting the drive, financially and otherwise, and it has had 100% cooperation and support from Harry B. French, Minnesota Amus Co. United Paramount Theatres circuit president.

It's generally agreed that the unit sent here from Hollywood made an excellent impression, reflecting credit on themselves and the pic capital, and that the local level's chairman, Eddie Ruben, and his co-chairmen, Ted Mann and French, did a bangup job. But off the record some prominent independents are panning the campaign, being dissatisfied with certain aspects and phases and skeptical regarding any longterm box-office value.

Springfield Sponsors

Satisfied; Public Isn't

Springfield, Mass., Oct. 16.

United Fund and Red Cross organizations, sponsoring dinner and rally for New England "Movietime" stars here, found no fault with quantity and quality of personalities, but were disappointed at public response to demonstration Friday night (12).

Six thousand-seat hall at Eastern States Exposition grounds had been reserved for occasion, committee feeling that city's 3,000-seat Municipal Auditorium would not hold prospective audience, but results showed that event could have been held in city proper instead of West Springfield Coliseum, five miles away, for only 2,500 showed up.

Springfield stop was next to last for contingent, including Dorothy Lamour, Bill Grady, Tom Breen, Margaret Sheridan, Alfred Hitchcock, Debra Paget and Oscar Brodney, climaxing tour that started in Maine and came down through New Hampshire.

Tees Off In St. Leo

St. Louis, Oct. 16.

The "Movietime" campaign was officially launched here Friday (12) when a galaxy of Hollywood stars made a quick entrance and exit of the city after visiting a high school, the Firemen's Pension Fund circus and the Red Cross Blood Bank. The screen players, Craig Stevens, Monica Lewis, Faith Domergue, Jane Darwell and writer Edmund Hartmann, a former native, were part of a group that officially opened the Missouri campaign in the capital, Jefferson City, the day before.

The group divided there and made a whirlwind tour of the larger cities in Missouri, southern Illinois and a few towns in Arkansas and Kentucky. The industry is getting little newspaper space, although the p.m. Post-Dispatch did use a three-column pix of Stevens surrounded by the high school students on the day of the teoff.

Exhibits are ballying "Movietime" in their lobbies and on the screen, and several national ads have appeared in the two local rags.

Cliche In Kayser

Kansas City, Oct. 16.

"Movietime" junket in this exchange area took motion pictures back to the people, but drew mixed reactions following the week of appearances, rallies, and meetings across most of Kansas and Western Missouri. In the outstate towns the reception was boisterous for the delegation, and literally thousands saw the troupe in its intensive schedule of 20 cities covered.

Delegation here included Gloria Grahame, Sheila Ryan, Sean McClary, Martin Rackin and Leon Gordon. They lunched with Gov-

Lamour's Defense

Manchester, N. H., Oct. 16.

Actress Dorothy Lamour, here for the "Movietime" kick-off last week, wasn't going to let Mayor Josaphat T. Benoit get away with a crack that one way for a gal to become a star was to marry a famous director. Hizzoner made the remark at the outset of the "Movietime" visit of a group of Hollywoodites, but Miss Lamour held her fire until the close of the festivities. She then called the mayor before the microphone and declared:

"I want to tell you, Mr. Mayor, that I'm happily married and have two youngsters. And my husband, whom I love very much—we've been married nearly nine years now—is in the advertising business. I didn't marry a director."

She then planted a kiss on the cheek of the blushing mayor, and they walked off the platform together.

ernor Edward Arn of Kansas at Topeka, made flood relief stop in Manhattan, appeared before 15,000 school children at a fire prevention meeting in Wichita, sparked outdoor rallies in many other cities.

Reaction outstate was bullish, and exhibitors are now asking Hollywood why it hasn't done this before. Disappointment was expressed over the lack of a name in the delegation sent here, but the tour went ahead as planned. Scott Brady, who began with the troupe, was forced to leave on second day because of illness in the family.

Final appearance on Friday at the American Royal Coronation Pageant and Ball in Kansas City's Municipal Auditorium was before 9,500 people. Appearance was out of place and overlong, and drew unfavorable response from the spectators.

Committee chairman Russell Borg (Warners) for distributors and Harold Lyon (Paramount Theatre) for exhibitors, a number of exhibitors and industryites are unanimous in belief the tour was highly effective at the grassroots level.

Miami Beach Faw-Down

Miami Beach, Oct. 16.

"Movietime" troupe's arrival here for a Saturday (14) cocktail party and dinner at Delmonico Hotel caused little stir and attracted weak attendance.

Outside of fact that the promised names—Alfred Hitchcock and Brian Donlevy—weren't around (and so noted by local newspapers), the idea was never publicized too well, locally, with few of the natives and visitors here knowing what it was all about.

Okay in New Haven

New Haven, Oct. 16.

"Movietime" hit this community on Friday (12) with varying results, predominantly favorable. There was some criticism that the occasion was not sufficiently publicized, but despite this there was a fair amount of reaction that reflected advantageously for the industry.

Local activity got a good break by falling on Columbus Day, which offered an opportunity to capitalize on events transpiring on that day. Cooperating with a local citizens' committee which lined up a program celebrating the 500th anniversary of the Italian navigator's birth, showmen here had film personalities taking part in wreath-laying ceremonies presided over by the city's mayor, a brief parade, a service club luncheon, a central green appearance and an evening

Vanessa's Quick Tour

Atlanta, Oct. 16.

One of the oddest snarls of the "Movietime" tours last week was the arrival of actress Vanessa Brown here from New York. She arrived at 4 a. m. after a four-hour plane trip, and flew back on the next ship, four hours later.

Miss Brown, who was a part-time member of the New York contingent, was "booked" by "Movietime" exec Robert J. Coyne in answer to an emergency call by the local committee here. By the time she arrived, however, a couple of the touring groups assigned to the area had already been tele-scoped, stated they had their routines all set and decided they didn't need the added starter. Miss Brown, a bit surprised, retreated in good humor.

banquet that had the film contingent on the hop all day.

Suburban area stopovers were not too hot, with young fry predominating. Central Green turnout hit several hundred, many of them on hand to hear Ezio Pinza do a bit of chirping, but no soap in that line.

With exception of Martha Scott, who was held in New York, all players advance-advertised put in an appearance. Lineup included Wendell Corey, as spokesman for the group; Pinza, James Whitmore, Joyce McKenzie, Robert Wagner, Jerome Courtland, Harry Carey, Jr., Polly Bergen, Metro scripter George Wells.

While a certain segment of the town didn't even know the event was taking place, and another segment which did know said, "So what?", it was generally felt that the day registered a boost for film interest not only because of the appearance of the pic personalities but also because of the amount of news space the occasion garnered.

Film men handling the local program were James Darny, chairman; Sid Kleper and Morris Rosenthal. Troupe was piloted statewide by state co-chairmen Harry Shaw and Lew Brown.

Exhib Praise

Continued from page 1

caused a great amount of squawking in industry circles. Hoping the tour might be staged later, "Movietime" chairman Harry Lamont stated he will be in N. Y. tomorrow (Wed.) to confer with assistant national chairman Robert Coyne.

Two screen stars, as well as a writer and a director, were slated to hit 25 towns—many of which never saw a Hollywood personality in the flesh—in a campaign to bring the industry closer to the public. Exhibitor meetings to arrange these dates and to push "Movietime" were held in Albany, Cooperstown, Utica, Watertown and Plattsburgh.

Of six stars advertised for the kickoff luncheon in the Ten Eyck Hotel—two were to go later to Buffalo and two others to New York—only Ray Milland and Teresa Wright showed.

Criticism of studio executives for "promising without consulting" and for failure to "apply pressure" was voiced here. "Bad management" was a phrase often used. Branch managers and salesmen felt they had been put in a tough spot with exhibitors, after working hard to arouse the latter's enthusiasm for the territorial swing of stars.

N. J. Antipathy

Feeling among some exhibitors that they were neglected in the handling of the "Movietime U.S.A." campaign was further pointed up this week with the disclosure that the entire State of New Jersey, representing a population of about 5,000,000, pulled out of the project at the final hour, after elaborate plans had been made for participation.

All theatres in the state, aligned via membership in the Federation of N. J. Theatres, had arranged for a series of special events to be tied in with tours of Hollywood personalities, including a luncheon to be attended by Gov. Alfred E. Driscoll.

It was said full publicity machinery also had been set up though the "Movietime" committee appeared "vague" on which stars would trek through the Garden State in behalf of the "Movietime" celebration.

N. J. exhibs, however, this week related they found themselves out in the cold when the time came for staging the "Movietime" hoopla. They said N. J. in its entirety was excluded from any star junkets, that the best the "Movietime" committee could offer was only the advice that the N. J. -ites "hitch on to N. Y." It was explained this meant N. J. exhibs could bring guests across the Hudson to the "Movietime" luncheon held last week at the Hotel Astor.

N. J. theatremen disclosed they would have no part of such an arrangement and, plenty riled, they decided to pull out of "Movietime" entirely. Also because they felt they were "left out," exhibs in the Salt Lake City, West Virginia and New Orleans areas similarly refused to go along with "Movietime."

N. J. Federation, headed by George Gold, is a "paper organization" which serves to bring all exhibs in the state together in matters in which they have mutual interest.

Big Bally Can't Take Place of Good Picture, Spigelgass to Studes

"Movietime" or personal appearance tours won't take the place of a good picture, declared Hollywood screenwriter Leonard Spigelgass at a student forum held last week at the High School of Performing Arts, N. Y. But there are plenty of quality films around, he added, and suggested the kids visit some of them.

Part of the current "Movietime" drive, the forum also had actress Teresa Wright, director Fred de Cordova and screenwriter Allen Rivkin as participants. They were fed questions from a mixed 10-student panel on topics revolving around "Vocational Possibilities in the Motion Picture Industry."

In the course of the discussion TV came in as a whipping boy. Answering a query on differences between films and TV, Spigelgass charged that "TV destroys illusions by interrupting with commercials. We have nothing in common with TV (applause from the student body)."

Until TV maintains the integrity of show business we can't help TV and TV can't help us. While the Hollywood delegation offered no specific ways in which a youthful actress, musician or writer could gain industry employment, Spigelgass emphasized that the industry "lives and survives as long as talent is fresh"—"You have it," he said, "and we'll grab it."

Miss Wright handled such queries as "what is the value of stage experience for the movies?" and de Cordova made observations on talent and directorial techniques. Rivkin, president of the Motion Picture Industry Council, factually answered the prosaic question, "how many musicians are employed in the industry?"

30 Big-Screen TV

Continued from page 4

to set too low a precedent, exhibs believe they could work a deal that would pay off for all concerned.

Nathan L. Halperin and his Theatre TV Network, while going along with exhib planning on the Broadway pickup, is continuing his huddles with the Academy of Motion Picture Arts and Sciences with an eye to gaining an exclusive for theatre TV rights to the annual Oscar dinner next March. Academy is reportedly enthusiastic about the idea of piping its awards dinner into a number of theatres throughout the country, on the assumption that it would provide a hefty hypo to the pic industry at large. To make such an event possible, the Academy has offered to re-routine its schedule, teeing off the dinner at 7 p.m. Coast time, which would make it available to audiences in the east at 10 p.m.

Others, Equipped

Theatres which either have big-screen units now or will have them shortly include the Broadway Paramount and Warner, Fabian's Fox, Brooklyn; RKO Fordham, Bronx; Century's Marine, Brooklyn, and Century's Queens, Long Island, and the Guild Newsreel Theatre in Radio City, all of which are in the metropolitan New York area. In addition, on the eastern seaboard, there are Comerford's Carleton, Providence; Pinanski's Pilgrim, Boston; Fabian's Grand, Albany; Walter Reade's St. James, Asbury Park; Warner's Stanley and Mo Wax's Royale, Philadelphia, and Loew's Century, Baltimore.

Washington has three equipped houses, the Warner, RKO Keith's and Sidney Lust's Bethesda. Richmond has Fabian's National and Morton Thalheimer's Byrd, while both the Warner Stanley and Shea's Fulton, Pittsburgh, have big-screen TV. Other houses include the Rivoli, Toledo (ready in 10-14 days); the RKO Palace, Cleveland; United Paramount Theatres' Michigan and Wisper & Wetman's Eastown, Detroit; Century, Buffalo, an indie house; UP's State Lake and Uptown, and Marbro's Tivoli, Chicago; UP's Radio City, Minneapolis; Komm's New Shenandoah, St. Louis; Elmer Rhoden's Ashland, Kansas City; John Wolfberg's Broadway, Denver, and Sherrill Corwin's Orpheum, Los Angeles.

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Payton Tones Up South

Continued from page 3

lage of press confabs to query her on this and the Tone-Neal affair.

Hoagy Carmichael expressed feelings of some industryites to reporters in New Orleans, where Tone joined Miss Payton and greeted her, according to the papers, "with a long and passionate kiss." Carmichael, on a "Movietime" tour, came in on the same plane as the actress, but slipped away while she and Tone were embracing. He later told newsmen:

"Here I am on a goodwill tour of the south, as part of the 'Movietime' campaign, and what do I run into? Why this is just the sort of thing we are trying to minimize."

Miss Payton's tour is in connection with a "Southern Belle" contest which RKO has tied in with her pic. It wound up last night (Tues.) with choice of winning femme at the Rialto Theatre in Atlanta.

Tone has been making some appearances with Miss Payton on stages of houses playing her pic.

newspapers play everything up so," she said.

Tongue-in-Cheek In Miami

Miami, Oct. 16.

Personal appearance of Barbara Payton was taken in stride here. Reaction was on the tongue-in-cheek side by local newspapers. Attendance at her appearances Friday (12) at the Florida (Miami) was fairly good, while at the Sheridan (Miami Beach) it was offish, this despite joining onstage by Franchot Tone.

Miami News had a feature writer slant his story strictly on the satirical side. Only gesture on buildup was airport greeting by two locals at airport dressed in Yankee and Confederate uniforms.

Allied-TOA

Continued from page 3

come effective, these conflicts will diminish and the exhibition branch of the industry will become more unified in outlook and action, if not in organization. "It is my belief that the growing solidarity among exhibitors, which is evidenced by this joint convention, will thrive on experience but that its development cannot be stimulated by artificial, hothouse methods."

Myers stressed Allied is a "service organization" strictly, with an "unwavering devotion to the interests of the independent exhibitors." He said Allied leaders do not believe that an exhibitor organization "which exists mainly as a social club, meeting once a year for a good time and the transaction of routine business, is worth maintaining."

Allied heads, Myers continued, also feel a trade org should be able and willing to assist its members in their problems, including film buying and Allied renders this service. This was interpreted as dig at TOA, some of whose members complained that the outfit failed to give film costs adequate attention.

VARIETY recently reported growing sentiment among numerous exhibitors for a closer relationship between Allied and TOA. Some theatremen said they would endorse the setting up of liaison units whose job would be to coordinate some activities of the two orgs. In private comments, TOA's mainly those engaged in hinterland operations, declared an outright merger would be desirable but added this is not an immediate likelihood because of "politics and conflicts in personalities."

Myers sized up the merger possibility with a thinly-veiled swat at TOA's policy under which that organization mostly refrains from dealing with basic trade matters, such as film rentals.

He said: "I have been somewhat astonished by the expressed desire of certain film company executives for the merging of Allied and TOA into 'one great exhibitor organization.' That pious hope was expressed to me by the general sales manager of one of the major companies within the past two weeks. Others were present and so I suppressed the impulse to ask whether he hoped the amalgamated association would adopt the progressive policies of Allied, or conform to the traditional—you will note I said 'traditional'—policies of TOA and its predecessor, MPTOA (Motion Picture Theatre Owners of America). Nevertheless, I could not resist telling him that if such a merger should take place, and this brought about the condition that he doubtless had in mind, a new exhibitor organization would be formed overnight and it would be a standy."

Talking of industry cooperative effort in general, Myers blasted trade tappers who block joint projects, such as the campaigns to repeal the 20% admissions tax, "in order to save their own vanity." He branded them a "menace to the industry." In this connection, Myers said one circuit exec told his congressman a tax reduction to 10% would be sufficient and added that Myers, who led the tax repeal fight was "impairing industry good will."

Flag Yankee Help

Atlanta, Oct. 16.

Embarrassing note was added to opening of "Drums of the Deep South" here last week when the town started to decorate itself for a parade and other festivities in connection with the pic—which depicts a triumphant incident for the south during the Civil War.

Blush lit up the town when decorators discovered that there was a shortage of Confederate flags and had to order a supply from a Yankee manufacturer up north.

Stockholder Unit

Continued from page 3

Greene and his associates were said to be far from satisfied with the Hayward and Wardall appointments. They claim the other board members who elected Hayward and Wardall were Hughes appointees, consequently the last two were, in a sense, also named by Hughes, however indirectly.

It's expected the disgruntled stockholders also will raise objections to Hayward on the ground the legit producer actually had a business association with Hughes in the past. Hayward once was a board member of Trans-World Airlines, which the Hughes Tool Co. controls.

Greene and his associates reportedly have completed a listing of other stockholders who are regarded as likely prospects to join hands in the fight against the present board.

Issue comes to a head at the theatre company's first annual meeting, set for Dec. 6 in N. Y. In preparation for the proxy row, the Greene alliance has hired Isidor J. Kresel, veteran Wall St. lawyer, who has long been active in stockholder battles.

Print Shortage

Continued from page 3

about it and there is not sufficient variety of films playing in any area to give patrons full selection.

What the distributors think the theatremen's conventions should take up is ways and means of eliminating so many simultaneous playoffs. Then the print shortage would just disappear. But obviously no exhib is going to volunteer to take a later run if he can get an early one, so the problem is plenty knotty.

Exhibs say they have a solution, which is for the releasing companies to encourage theatres to back down from early runs by offering lower film rentals to such houses. If they have to pay the same 30% or 35% for first-run, second-run or third-run, they ask, shouldn't they take the earliest possible one?

Distributors' Answer

Distributors' answer to that, of course, is that they need all the film rental they can get. They also maintain that many exhibs are seeing a mirage when they claim they make more profits by moving up their runs. It depends on the situation, of course, but many houses, claim the distributors, could do just as well playing subsequent runs.

As for curing the shortage by making up more prints, that's entirely impractical, the distributors maintain. They say they are already making 400 or more on many pics, and the cost at about \$200 for black-and-white and \$600 for Technicolor gets prohibitive in going beyond that.

Companies say they are already making far beyond an efficient number. An average print is good for about 60 to 62 bookings. Assuming 14,000 engagements for a top pic, that would require 230 prints. But actually, as many as 425 are being made, say the distributors.

It is completely uneconomic to make more than that many prints, companies declare, because the surge on any pic normally lasts only between the fourth and sixth week after release. Beyond that point, prints go begging, so many are actually being made for only about three weeks of real need.

Twentieth-Fox has been a leader in experiments aimed at ending the shortage, but has been able to find no technique that does more than relieve it slightly. Company tried staggering releases in various exchanges over a three-month period and switching the prints around for each territory's break so

that they'd be on hand when the surge came. That fizzled because lack of a coordinated release date meant the late starters were losing all effects of national advertising and publicity.

Twentieth is now trying to stagger release dates by a week or so from exchange to exchange. That's some help, but there's still an overlapping demand. In order to meet it, company maintains 75 to 85 prints in a pool in New York and dispatches those to meet emergency needs. Other distributors are trying similar pooling expedients.

One problem the companies have run into in attempting to juggle prints from one exchange to another is internal dissension among their field people. That occurs particularly when sales drives are on. Exchange with a large number of prints of a hot pic will naturally get in more coin faster than one that has to wait for the prints. That obviously causes resentment among branch managers and salesmen who might lose prize money on that account.

Universal this week announced "a coordinated plan to help relieve the print problem." It apparently consists of interchanging prints among exchanges "to alleviate emergencies." Plan has grown, U stated, out of a series of four regional bookers' meetings which will be concluded in Los Angeles this weekend.

Blumberg-Rackmil

Continued from page 3

Blumberg, Spitz and Goetz. Approval by a meeting of stockholders and the Securities & Exchange Commission is a preliminary requirement to a merger. Expectation is that the combination will take place in late 1952.

Decca has been buying U stock in the open market and is expected to continue doing so. It may also seek blocks on direct deals with important present stockholders in an effort to build up to clear-cut control.

Friendly Setup

Despite constant reminders from insiders that no issue of control is involved, trade speculation continues on that point. Those in the know punch the point that the Decca move is an entirely friendly one, instigated and encouraged by Blumberg as a result of long friendship with Jack Kapp, Decca's founder and late president.

If Decca, as anticipated, does continue to expand its holdings, insiders insist it will be for purpose of investment rather than to establish control, which is a non-existent issue. By purchase of the Blumberg, Spitz and Goetz holdings, plus what it has already bought on the open market, Decca will have about 175,000 shares. Its continued outside buying is said to be with the aim of building up to around 300,000 shares.

In that event its control would be almost indisputable. There are 958,911 shares outstanding, plus 218,909 options (including Blumberg's) good until April 1, 1956, for purchase of U stock at \$10 per share.

J. Arthur Rank, currently the largest single stockholder with 134,373 shares, has consistently voted in the past with Blumberg. It's said he will undoubtedly continue to do so. This in itself will make Blumberg an important cog in the U picture. Blumberg also swings about 60,000 shares owned by family and associates, which could also be important in a proxy balance. However, some of this block may be sold to the Rackmil outfit in the present negotiations.

No U.S. Treks

Continued from page 3

also listed in the talent lineup officially announced last Friday (12). Another dancing company will be Joaquin Perez-Fernandez and his Danzas Latino America, who open tomorrow (Wed.) at the Adelphi.

Gracie Fields, now playing a vaudeville season at the Palladium, will be doing her fifth Royal gala, and others picked for the show include The Crazy Gang, Florence Desmond, Jimmy Edwards, Vera Lynn, Carole Lynne, Carroll Gibbons, Sally Ann Howes, Cleely Courtneidge, Norman Evans, Alan & Blanche Lund, Richard Murdoch and Kenneth Horne.

There will be three dancing troupes made up of the Victoria Palace Girls, the DeVere Girls and the John Tiller Girls.

New Tax Bill

Continued from page 5

purposes. As the bill read in final form the tax-free section is inapplicable if the entertainment offered is motion pictures.

A second victory may be scored in Sec. 401 of the bill. This provides that the 20% general admissions tax shall be paid only on the amount actually charged for a ticket. Under the old law, the full tax has been required, even if a special low rate were instituted for men in uniform or if free passes were issued. Not only motion pictures, but all other types of entertainment in which an admission fee is charged will benefit under this. The fight for the shift, however, was made by the Council of Motion Picture Organizations.

Third major victory for the industry would come in the change in excises on raw film and all photographic apparatus. Under the old law the tax on undeveloped film is 15%, and 25% on all photographic equipment. Under the new bill the levy becomes 20% across the board—except that equipment for business purposes will not be subject to the tax. Thus the studios will not be required to pay an excise on the hundreds of millions of feet of rawstock purchased annually. Nor will the industry pay an excise on such things as cameras, lighting equipments, projectors, etc.

Other important provisions affecting show biz:

1. Non-profit operas, symphony orchestras, etc., are freed of the 20% admissions tax on their tickets. In some cases, where organizations have been operating in the red, they plan to continue with the same prices, but to balance against their deficits the amount which formerly went to Uncle Sam in taxes.

2. Ballrooms and dancehalls, where service of food and drinks is a small incidental item, need not pay the 20% cabaret tax on such items.

3. The annual tax on coin-operated gaming devices (slot machines) goes up from \$150 per year per machine to \$250.

Rental Showdown

Continued from page 5

be given precedence over all other items on the agenda. The smaller TOA members also felt they had insufficient voice in affairs of the org.

Allied plans to romance such exhibs via the full airing of trade practices, plus giving all exhibs an opportunity to be heard. In a press statement from his headquarters in Franklin, Ind., proxy Trueman T. Rembusch declared all exhibs will be welcome at the meeting, including non-Allied members, and "full time will be allotted to any exhibitor" desiring to discuss from the floor such items as film prices, clearances, bidding, unfair distributor practices "or any other problem of national exhibitor interest."

Rembusch also invited all exhibs to sit in on Allied's "film clinic" meetings to be held within the framework of the convention. Purpose of these is to give the exhibs an opportunity to exchange information and opinions on distrib sales policies and to seek correction of any inequities found to exist.

"Clinics" are divided into six parts fitting into the various exhibit categories of operation. Breakdown, along with the chairman of each group, follows: towns up to 3,500 in population, H. A. Cole; towns up to 25,000 population, Ray Branch; cities, Nathan Yamins; key neighborhood and subsequent runs, Wilbur Snaper; drive-ins, O. F. Sullivan; circuit buying and competitive bidding, Jack Kirsch.

Preceding the convention will be a two-day board meeting opening Oct. 28, agenda for which now is being readied. Under plans set by Snaper, who's convention chairman, opening day of the full session will be highlighted by a luncheon, with film company prexies listed as honor guests. Francis Cardinal Spellman will deliver the invocation.

Following two days will be devoted to the "clinics" in the mornings and open forums in the afternoons. Banquet Nov. 1 will bring the meet to a close.

New Orleans Apathetic

New Orleans, Oct. 16.

Barbara Payton failed to create a stir here during her six personal appearances on the stage of the Orpheum Wednesday (10). Patronage was just about average for an opening day.

Pix player netted plenty of page one and other space. Actress was joined here for opening by Franchot Tone.

Greensboro's Reaction

Greensboro, N. C., Oct. 16.

Barbara Payton drew no great amount of attention and little public reaction on her three North Carolina stops. At press conference, she denied "furnishing an alibi to a suspect in a gangland killing" and said she hoped to give a written deposition and avoid interruption of her current tour to return to the Coast and appear before a grand jury.

A newsmen asked about reports that Tom Neal was still carrying "a torch."

"What can one do?" said the actress with a shrug.

At Raleigh, she met the press in a hotel suite. Questions were called through the half-open door to the bath as she freshened for an appearance at a local store.

"Your husband upset over the subpoena, Barbara?"

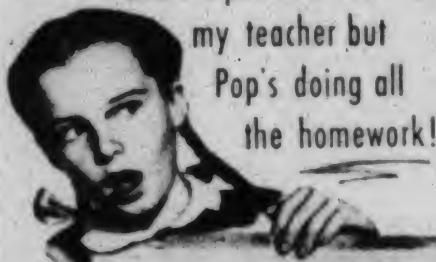
"Upset? He's not upset. The

The Lady Played Games with a Gambler... and LOST... and LOST... and LOST...



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7 weeks of
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Pop's doing all
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Film Reviews

Continued from page 4

Slaughter Trail

tunes do not help put over the story, but, rather, serve to slow it down to a walk.

Two new songs for the picture, "Hooftbeat Serenade" and "Ballad of Banelier," clefted by Lyn Murray and Sid Kuller, are used to introduce the story and for a singing bridge between plot sequences. Idea has a fresh note at first but becomes laughable after too many repeats. The vocalizing is done by Terry Glikson, one of the better folk singers. Also, he plays one of the cavalry soldiers.

Stagecoach robbers, warring Indians and the cavalry are mixed up in Sid Kuller's screenplay. Gig Young, laughing bandit, robs the stage and slashes the loot on Virginia Grey, passenger and his girl friend. Stage and its passengers are held at the fort commanded by Brian Donlevy because of the Indian threat, and Young is forced to put in an appearance disguised as an honest rancher. The usual amount of hokum develops to reform Miss Grey and set up the Indian attack on the fort. After the yelling and shooting is all over, Young is dead, the Indians satisfied and the fort safe.

Allen gets very little from the story or players. The script is padded to extremes and footage needs drastic cutting, especially the old poker game routine intended for humor. Other attempts at comedy are just as abortive, and the action will appeal only to the most general ticket-buyer.

Besides the two new tunes, score has "I Wish I Was" and three others, all well done by Glikson. Regular Cinecolor tint to the footage comes over excellently as lensed by Jack Greenhalgh. Other technical credits and standard.

Quin.

Harlem Globetrotters

Topnotch sports action around the famous Negro basketball stars. Profitable outlook.

Hollywood, Oct. 16.

Columbia release of Buddy Adler production. Features Thomas Gomez, Dorothy Dandridge, Bill Walker, Angela Clarke, Peter Thompson and the Harlem Globetrotters. Directed by Phil Brown. Basketball sequences directed by Will Jason. Story and screenplay, Alfred Palca. Camera, Philip Yarnum; editor, James Sweetest; music, Arthur Mursen. Released Oct. 12, 31. Running time, 75 mins.

Abe Saperstein Thomas Gomez
Ann Carpenter Dorothy Dandridge
Professor Turner Bill Walker
Selvia Saperstein Angela Clarke
Marlin Peter Thompson
Riddle Blanche Roberts
Rocky Peter Virgo
Charlie Davis Ray Walker
Charles Peters Al Egan
Sara Ann E. Allen
Dave Barrett Tom Greenway
Professor Lindley William Forrest

The Harlem Globetrotters: Billy Brown, Roscoe Cumberland, William "Pop" Gates, Marques Haynes, Louis "Babe" Presley, Ermer Robinson, Ted Strong, Roscoe "Goose" Tatum, Frank Washington, Clarence Wilson, Inman Jackson.

The fabulous Harlem Globetrotters, stars of basketball, take to the screen in a nicely contrived picture that shows off their special talents. Commercial possibilities are obvious, either in the regular twin bill market or for special handling to attract cager fans or colored audiences. Its outlook is profitable, film being turned out at a nominal enough budget to permit extra outlay for pushing.

Basketball sequences are unusually well staged and make the most of the incredible ball handling that has captured public fancy and garnered the Globetrotters their reputation as top h.o. draws. Their antics add a light touch to footage even though there's no letup in suspense as the script's games are played off. Court sessions came under the direction of Will Jason while Phil Brown handled the story portions.

Alfred Palca did the story and script, and served as associate producer to Buddy Adler. Plot is sufficient to keep the pace moving in between sessions on the basketball court. Billy Brown, a real-life Globetrotter star, appears as a fictional character—that of a college athlete who drops his classes to join the team. Story carries him through the usual involvements of such a setup. He's out for money and has little team spirit, but a wise college sweetheart, whom he marries, and a few setbacks finally get him on the right path so that he realizes that the Globetrotters represent more than just a crackjack group of cager-clowns with a habit of winning games.

Brown plays the role unusually well for an acting novice. As the girl he marries, Dorothy Dandridge helps his performance while mak-

ing a topnotch impression herself. The two characters, as well as those of a college professor done by Bill Walker and the playing-themselves contributions of the Globetrotters, foster a very good impression for the Negro race.

Team members adding flash are such names as Reese "Goose" Tatum of the big mitta, Marques Haynes, Louis "Babe" Presley, Roscoe Cumberland, Ermer Robinson, Ted Strong, Frank Washington, Clarence Wilson, Inman Jackson and William "Pop" Gates. Thomas Gomez plays the real-life team manager, Abe Saperstein, with competence, and Angela Clarke appears as his wife. Ray Walker, as a sports announcer, and the others do okay.

By arrangement with Tempo Records, the Globetrotters' introduction tune, "Sweet Georgia Brown," as disked by Brother Bones, is used each time the team appears on the court. Philip Tanura uses his camera to advantage both in cage and story sequences. Brog.

Der Fidele Bauer

(The Merry Farmer)
(Austrian Song)

Vienna, Oct. 3.

International film release of Moritz Stern. Stars Paul Hauer, Marianne Wischmann and Erich Hauer. Directed by George Marischka. Music, Leo Fall, arranged by Bruno Lerner; camera, Hans Schnitzler; art, Apollo. Vienna. Running time, 95 mins.

A moderately agreeable pic, this is the weakest operetta of the turn-of-the-century composer, Leo Fall. Story by one of the great librettists, the late Viktor Leon, is the yarn of a peasant boy, who after gaining fame as a composer, is ashamed of his parents. Old operetta tradition is upheld at the end.

Paul Huerbiger overdoes his starring role. Marianne Wischmann, a real beauty undercores the producers new stress on new faces. Erich Hauer, as the lost son, is acceptable. Greatest disappointment is the Fall music. Two songs are repeated over and over again.

George Marischka's debut as a director is highly disappointing. Meas.

The Goose Boy

(Hungarian)
(Color)

Artistic release of Magyar Film production. Stars Imre Soos. Directed by Kalmán Nadassy. László Ranody. Screenplay, György Szendrői, adapted from legend poem by Mihály Farkas; camera, Barna Hegyi, music, Ferenc Szabo; color by Geva-color. At Stanley, N. Y., starting Oct. 12, 31. Running time, 90 mins.

Matty Imre Soos
Pura Teri Horvath
Gyorgyi Eva Rutkay
Dobozsi George Solthay
Gregely Janos Gorge
Julia Marika Szemes
Pamela Mami Kina
Matty's Mother Erna Partos
Nyekichka Istvan Boszky

(In Hungarian; English Titles)

"The Goose Boy," initial Hungarian picture in color, is one of the more unusual films to come from the Budapest studios. Though much of the humor is of the broadest sort and the story often develops haphazardly, it always remains interesting. Cast of European players is unknown to American audiences, but it shapes up as strong foreign-language fare for U. S.

Fable of "The Goose Boy," based on legend, concerns Matty, a young Robin Hood of Hungary, whose daring in arousing the oppressed peasants against the landed gentry is a film natural. Imre Soos, as Matty, becomes a hunted outlaw when he defies a nobleman who has him flogged for daring to stand up for his rights. He vows he will return and return the lashes three-fold. Much of the action covers three successful attempts to give the rich landowner terrible beatings on the derriere. Much is made of the wealthy gourmet's suffering from having his posterior tanned by the dauntless Soos. How he accomplishes this three times is developed along implausible but acceptable lines. And, of course, the revolt of the peasants and overthrow of the country gentleman winds up the adventures.

Soos, who resembles Henry Fonda, makes the heroic figure of the much-sought Goose Boy a likeable and believable one. Surrounding cast is as little known as Soos, but excellent characterizations are turned in by Teri Horvath, top oppressor, Eva Rutkay, György Solthay, Janos Gorge, Mami Kina, Marika Szemes and Istvan Boszky. The Geva-color, described as a combination of Soviet Magicolor and other color processes, is a big disappointment by American standards. Tints are uneven and seldom show greens very well. Much of

it is light-hued and sometimes not much different from some sepia tinting done in the U. S. The kind of thing that can be said about this color is that it is better than plain black-and-white.

György Szendrői's screenplay is nicely carved from the legendary poem of Mihály Farkas. Kalmán Nadassy and László Ranody directed with intelligence, always obtaining the maximum of movement and holding wordage down most of the time. Several of the mass scenes are good enough to have come from Hollywood. Barna Hegyi's lensing is excellent. Ferenc Szabo's music forms a strong background. Wear.

The House on the Square

(BRITISH-TECHNICOLOR)

Remake of "Berkeley Square" looks only modest grosser despite h.o. names and color.

London, Oct. 11.

30th Fox production and release. Stars Tyrone Power, Ann Blyth, Michael Rennie, Dennis Price. Directed by Roy Baker. Screenplay, Ronald McDonald; based on play by John L. Balderston; camera, George Perinall; editor, Alan Osblston; music, William Alwyn. Tradeshow in London, Oct. 8, 31. Running time, 91 mins.

Mrs. Standish Tyrone Power
Helen Pettigrew Ann Blyth
Martha Michael Rennie
Roger Forryth Dennis Price
Kate Pettigrew Beatrice Campbell
Tom Pettigrew Dennis Price
Theresa Raymond Huntley
Ledy Anne Irene Brown
Dr. Johnson Robert Altina
James Beawell Alex McRindle
Magistrate Anthony Bonno
Jacob Grah McLaughlin
Duchess Kathleen Byron

For this remake of "Berkeley Square" in Technicolor, the story has been brought up-to-date with a prolog and epilog in black and white. But this new touch is hardly strong enough to give the story a new lease of life. Although lavishly mounted and having strong box-office names for both sides of the Atlantic, it is unlikely to prove more than a modest grosser.

Film represented the first directorial assignment for Roy Baker under his seven-year pact with 20th-Fox. He has carried out his chore in sincere and painstaking fashion, and the blending of color and monochrome has been achieved skillfully.

In this new version, the opening scene is an atomic research station where Tyrone Power is a much overworked scientist. After an inconclusive experiment, he returns to the home in Berkeley Square left him by his ancestors who have occupied the house for nearly 200 years. Living alone, he becomes immersed in the history of his family and develops an overpowering yen to return to the past.

After a knockout blow during a thunderstorm, he does return to the 18th century. But soon, his ability to foretell the future makes him feared by everyone except the sister of the girl he intended to marry. Slips in the use of current idiomatic language, use of epigrams before their time, dabbling with scientific experiments in electricity and steam power, provide intriguing background material for the plot. The scenes of 18th century London have been reconstructed with much care. The grim conditions in the city contrast with the elegant life in Berkeley Square, where the leading social lights congregate.

With a role that keeps him on the screen almost throughout the film, Power turns in a moving study of the scientist who is afraid of the future, and wants to reach sanity by turning back the pages of history. It is a sincere and sympathetic performance, well up to his usual standard. Ann Blyth gives a charming and tender portrayal of the young girl who knows the scientist's secret and who dies of a broken heart when he returns to his own world. Michael Rennie, as a research worker, appears only in the prolog and epilog, but makes a good job of his limited role. Beatrice Campbell is up to form as the girl who is afraid to marry Power; Dennis Price shines as her foppish brother; and Raymond Huntley chalks up another gem as Miss Blyth's frustrated suitor. Lesser roles are filled by experienced artists and maintain the standard.

Staging and costuming merit high praise. Camera work by Georges Perinall is smooth while Alan Osblston's editing is competent. Myro.

Goldstone's O'ceas Trio

Hollywood, Oct. 16.

Richard Goldstone's production program at Metro calls for three pictures to be filmed in Europe next year, starting with "The Devil Makes Three," formerly known as "Autobahn."

Second on the slate is "Timebomb." Third will be based on a yarn by Alex Coppel, still untitled.

Mayer-COMPO

Continued from page 3

didates to succeed him. Depinet has been reluctant to do so in the hope that Mayer would stay. With the die apparently now cast, best guess is that Robert J. Coyne, COMPO's special counsel, will take over the top post. Coyne has been trouble-shooting for the all-industry public relations group. Questionable factor regarding him, however, is that he was formerly closely allied with Theatre Owners of America. Problem is whether TOA's rival exhib organization, Allied States Assn., would blackball him in COMPO for that reason.

There's a feeling that Allied leaders may be able to convince some of their avid grassroots to overlook Coyne's previous TOA connections in light of the impartiality he has shown, the effort he has put in and the talent he has always shown for organizational work.

Another name mentioned by COMPO biggies this week for the Mayer spot was Lynn Farnol. It is highly unlikely, however, that the former Goldwyn and United Artists pub-ad chief, would consider the post. He now has a highly-profitable independent public relations office. His name was tossed in the COMPO hopper as a result of his work with the co-op of New York exhibs which handled the "Movie-time" campaign and numerous other public relations chores.

Mayer hopes to leave COMPO right after the first annual membership meeting, now slated for December. Pix on his distribution slate, most of which have won honors at recent European film festivals, include three British, three French, one South African and one Mexican production.

British imports include "Brighton Rock," a Boulting Bros. pic; "David," a Welsh contribution to the Festival of Britain made with non-professionals, and "The Unde-feated," a documentary.

French imports comprise "La Vie Commence Demain" "Life Begins Tomorrow," an Armand Rubin production, "Les Cases Pies," featuring Noel Noel; and "Les Enfants Terribles," based on the novel by Jean Cocteau. The South African film is "The Magic Garden." Mexican entry is "The Forgotten Ones."

NLRB Upholds

Continued from page 3

mony, quizmasters, disk jockeys, singers, dancers, announcers, sportscasters—play by play, assistant play by play, and colormen—specialty acts, walkons, television extras, and all other television performers, but excluding services rendered by such performers in the capacity of musician, and talent employed by Columbia Broadcasting System in its west coast motion picture productions."

The Coast CBS film talent will decide whether it wants to be represented by SAG, TVA, or no union. The larger group—representing all other talent in the three big origination centers for ABC, CBS, DuMont, NBC, and General Tele-Radio, Inc.—will decide between TVA and no union. TVA has been representing the large bulk of video network talent.

TVA's Petition Case began when TVA petitioned NLRB for a unit covering all TV talent on network programs originating from N. Y., Chicago and Los Angeles, including "talent employed by the networks in making pictures destined for initial release on television." At this point, SAG intervened and called for a separate unit of motion picture talent for all networks.

Present case, however, does not give SAG that sweeping a victory. It covers only CBS employees on the Coast since CBS is the only web presently making such films. If and when other networks begin to make films either in Hollywood or elsewhere, each case will probably be handled via separate elections.

NLRB found for SAG in the CBS matter because it found that the talent making films for video worked under conditions almost identical to those of actors making motion pictures for the screen, rather than like conditions of most television talent.

One interesting aspect of the decision, by a three-man NLRB panel, was the dissent of Abe Murdock. He agreed that the CBS film unit was an appropriate one, but felt the large unit was so scrambled

that it should not be a unit at all. He wrote: "It embraces the entire pool of freelance talent, the members of which are from time to time employed on television network shows by the broadcast networks, advertising agencies, sponsors, and independent producers. The record shows conclusively that approximately 80% of the total personnel included is employed directly by employees not specified in the unit description."

"As to those employees, the television networks are not employers. In fact, their only relationship with this talent is that it performs in studios, and by means of technical facilities leased by the networks to the unnamed employers who produce the programs."

Foreign Lure

Continued from page 1

tirely a new idea. Louis de Rochemont's "Lost Boundaries," for instance, which was handled by Film Classics in the U. S., is currently being distributed by Universal abroad. Number of other pix have been divided in some territories and some foreign-language pix have been taken by U. S. distributors for release by their offices overseas.

However, the only similar use of the divided-distribution device as a method of indie financing is the Cantinflas-starrers which are made in Mexico. Columbia has world rights (including Mexico itself), but not U. S. because of a peculiar Mexican distribution alliance here. It advances 1,000,000 pesos (\$117,500) prior to production of each film.

Normally in the past, however, any company financing pix abroad was doing so primarily to get dollars out, so wasn't interested in foreign rights unless it also had the Western Hemisphere. Likewise, distributors generally have no desire to take on U. S. release unless they also have overseas territories, too.

Now distributors are quite ready to make deals for foreign distribution alone on product which has any overseas appeal. The only difficulty encountered is in those countries which have import quota restrictions, and the distrib must choose between using a permit for his own pic or that of an indie. Latter will ordinarily suffer, of course, unless it clearly has more appeal in a territory.

Pix like "Island," which qualify as British quota pix, are particularly desirable. They are virtually certain to get circuit playing time, and the producer is allowed a 33% bonus in unfreezing other British earnings. He also gets a bonus under the new Eady Plan, so income helping to bail him out comes from varied sources.

Phonevision

Continued from page 4

And any degree of acceptance by set owners.

Despite Zenith prexy Cdr. Eugene McDonald's brusque "No comment" when queried on the phone company's position, it's expected that the aggressive subscription tele exponent will ring in his legal aides. It's known that Zenith plans to face first things first, with the company devoting major emphasis on the upcoming application for FCC approval of commercialization of Phonevision. Zenith hopes to get the FCC to okay the broad principle of subscription TV, when it files its formal application within a week or two. McDonald apparently then hopes to work out the telephone company snafu separately, either by attempting to prove that Phonevision will not interfere with phone service or by launching legal action.

Bell occupies a key position in the Phonevision situation because phone circuits are an integral part of the system. The impulse which unscrambles the garbled phonevision signal transmitted via ether comes into the subscribers' receivers through the phone line. Other home boxoffice video devices currently being tested, such as Skatlon and Paramount's Telemeter, do not require circuits but use decoder attachments on the sets themselves.

Phonevision also needs Bell cooperation in the use of switchboard personnel which, under present tight conditions, the phone outfit doubts it could supply. Bell has been definite in its refusal to handle the billing and collecting connected with the Zenith method.

THE FLAMING LOVES... THE FIGHTING FURY



HERBERT J. YATES presents
A WILLIAM MARSHALL production
starring

ERROL FLYNN • MICHELINE PRELLE

THE SCREEN'S GREATEST ROMANTIC STAR

THE BEAUTIFUL TALENTED INTERNATIONAL STAR

with VINCENT PRICE • AGNES MOOREHEAD
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ADVENTURES OF CAPTAIN FABIAN

Screen Play by ERROL FLYNN • Produced and Directed by WILLIAM MARSHALL

A REPUBLIC PRESENTATION

REPUBLIC PICTURES CORPORATION • HERBERT J. YATES, PRESIDENT

Clips From Film Row

NEW YORK

Albert Desai acquired 10 Pine-Thomas pictures formerly released by Paramount. Deal was consummated with Jules Weill who repped Specialty Pictures Corp. Included in the transaction are "Wildcat," "Wrecking Crew," "Tornado," "Take It Big," "Shaggy," "Dangerous Passage," "Follow That Woman," "Swamp Fire," "Fear in Night" and "Caged Fury."

Astor Pictures picked up "Captain Boycott" and "The Smugglers" from the J. Arthur Rank Organization for release in the U. S.

Harry Fellerman, Universal sales exec, left N. Y. yesterday (Tues.) for a tour of the south and mid-west to set openings for a group of J. Arthur Rank pix which U. distributes.

William F. Rodgers, Metro's sales topper, and delegation of 29 others from the home office leave this weekend for the company's Chicago sales conclave, which starts next Monday (22).

Morgan Hudkins, who served as unit publicist during the production of Metro's "Quo Vadis" in Rome, starting on another lecture tour this week in behalf of the film. He covered 32 cities on his last promotional swing.

LOS ANGELES

Robert L. Lippert is moving his distribution headquarters from San Francisco to Los Angeles Dec. 1 to obtain closer supervision over pictures.

Monogram releases for November will be "Flight to Mars," "Lawless Cowboys," "Crazy Over Horses" and "The Longhorn."

Columbia slated two more films for release, "Mine With the Iron Door," made in 1936, and "Romance of Redwoods," filmed in 1919.

Charles P. Skouras will reopen the Fox Village Theatre Thursday (18) after a remodeling job costing \$200,000. Revamping includes a 170-foot tower for television equipment when such programming becomes available.

Other Fox West Coast houses undergoing modern changes are the Granada in Ontario, California in Huntington Park; Circle in Brawley, Costa in Richmond; United Artists in El Centro; California in Berkeley and Senator in Vallejo. Entire job will cost around \$2,000,000.

GREENSBORO, N. C.

A seating project at the Colony, Fayetteville, has been completed, according to Q. H. Ponton, Fayetteville. North Carolina Theatres club.

Recent rebuilding of the Broadway at Fayetteville and facelift of the Colony there is now completed.

F. M. Burton purchased the Hamlet Drive-In here. He goes to the Hamlet from Belton, S. C.

CHICAGO

Negotiations are underway for acquisition of the Granada Theatre, are Balaban & Katz nabe house, by local Greek Orthodox Church. House reportedly is a heavy coin loser.

Morris Zimmerman, 25-year vet operator of the Eagle theatre, shuttered the house last week. Virginia Theatre here also darkened last week.

Richard Wright's "Native Son" head in abeyance by the Chi film censor, was okayed last week after cuts. Will be tagged for the adult market only.

Warren Snee, Metro transportation chief here, elected treasurer of the Chi Publicity Club.

Captain Harry Fuller, vet

New York Theatres

RADIO CITY MUSIC HALL

Rehearsal Center

"AN AMERICAN IN PARIS"

To the Music of GEORGE GERSHWIN

starring and introducing

GENE KELLY • LESLIE CARON

Color by TECHNICOLOR

An M-G-M Picture

plus spectacular Stage Presentation

THE MOB

PARADE LINE
IN THE
M-G-M
THEATRE

police censor, will retire in November.

Essaness Theatres shuttered its Four-Screen drive-in for the season, with its North Ave. ozoner set for boarding Oct. 21.

Circuit owner Van Nomikos takes over as operator of Brandt Theatre, Harvey.

First subsequent-run bookings of "David and Bathsheba" during first week of November set in 26 Chi houses.

Balaban & Katz' Loop Garrick theatre, which closed over a year ago, will be put back in action again probably as an audience TV studio for its tele station WBBK. Circuit would not commit itself in ruling out the house's restoration as its fifth first-run in the Loop.

Feeling is that downtown biz has not improved enough over to warrant a six policy, particularly since the circuit is still handcuffed by the two-week playing time curb downtown.

PITTSBURGH

Avenue Theatre on uptown Fifth Avenue transferred under lease from Paul Brondor to Abe Rothstein, West Alleghippa exhib. Brondor continues operation of the Grandview in Mt. Washington and Castle in Castle Shaggon.

D. J. (Denny) Shepherd, manager of Fabian Embassy in Johnstown, Pa., for six years, named city chief for three Fabian houses in Altoona; succeeds Arthur E. Frosio, who held post for 18 months. Mel Katz, who joined the Fabian circuit in April, takes over at Johnstown, moving there from Reading, Pa.

Friends of Jack Judd, who was recently upped from sales chief to branch manager at Columbia, will toss testimonial dinner in his honor at Ft. Pitt Hotel next Monday (22). Jake Soltz, local exhib., will handle arrangements.

Jack Lange resigned his sales post to go with an insurance agency as a salesman.

Harris circuit, which has operated Newsworld Theatre here for years, admits that the operation is a TV casualty and will switch house to first-run policy this week. Claim that with news on tele given free, people are no longer paying to see newsworlds. House will be renamed the Palace.

ST. LOUIS

Homer Butler, Hillsboro, Ill., sold his Toledo, Toledo, Ill., to Edward Lashmet, who managed the house since it lighted in 1940.

Harry Blackford, Champaign, Ill., purchased the Neoga in Neoga, Ill., from Lowal Ragon, who is retiring from exhibition because of ill health.

The Princess, Colchester, Ill., celebrating its 25th annl. H. Smith, the owner, started his exhibition career with an airdom layout and built a permanent house the same year.

Mrs. Mildred Rauth who recently disposed of her Ritz, Rolla, Mo., to R. M. Carney, is building a six-family apartment building there.

BOSTON

Bob Reeves of Kansas City, Mo., appointed advertising consultant to theatre managers of Lockwood & Gordon Enterprises. He formerly was manager of several theatres in the midwest.

Lt. A. Vernon Macauley Post of American Legion, Hub's theatrical post, will install officers at Latin Quarter, Nov. 12.

SYRACUSE

Jay Golden, who managed Keith's here under the RKO-Schine setup, returned to Rochester after a five-year absence as New England and Upper New York district manager for RKO. He will direct RKO theatre activities in Boston, Providence, Lowell, Mass., Syracuse and Rochester.

Frank W. Lindkamp, Jr., named house manager of Palace, Rochester.

MINNEAPOLIS

Nearly all of territory's drive-ins have shuttered for the winter. From weather standpoint, it was worst in weather bureau history, and most owners suffered.

Twin Cities exhibitors running large newspaper display "Movie-time U.S.A." ads.

John Derek, star of "Saturday's Hero," spent weekend in Twin Cities and made personals at Minneapolis and St. Paul RKO-Orpheums.

United Artists has three pictures set for top first-runs here. "The River" goes into the World at ad-

vanced admissions Oct. 29, "New Mexico" into the Lyric Oct. 31 and "The Well" into the State Nov. 1. Gopher used airplane with underneath neon sign to fly over city at night, advertising "Day Earth Stood Still."

TOLEDO

Marvin S. Harris, manager of the Paramount, Toledo's largest first-run, resigned, and has purchased a chain of four theatres formerly operated by Toledo Theatre Enterprises. They are the Avalon, Lyric, and Mystic, Toledo nabe houses, and the LaFrance, in Swanton, O.

Edward Bush, manager of the State, nabe house of Schuyler Circuit, is currently managing the Paramount as well as the State.

John C. Tietzworth, a former manager of the Ames Theatre, Dayton, made manager of the Art Theatre there, replacing Ed Morris, resigned.

MOBILE

The Isis, one of three theatres at Pensacola, Fla., near here, owned by Paramount-Gulf Theatres Corp., sold to the First Building Corp. Federal Court consent decree issued last year required the Paramount-Gulf Theatre Corp. to divest itself of certain holdings, and it was entitled to operate only one subsequent-run in Pensacola.

John C. McKenna, manager of the Saenger here, relieved of his post and assigned to Paramount-Gulf Theatre, Gulfport, Miss.; will be succeeded in Mobile by Joseph B. Fulton, who until recently managed the Saenger Theatre in Biloxi, Miss.

'Clouds' Bright \$18,000, Denver; 'Sun' 13½C, 2d

Denver, Oct. 16

Biz shapes only fair at most locations here this session: "Rich, Young, Pretty" is showing enough in its second Broadway round to win a third week. "Place in Sun" also continues good at Denham to top a third round. "Painting Clouds With Sunshine" looks nice in two houses.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Never Can Tell" (U) and "Daltons Ride Again" (Indie), day-date with Tabor, Webber. Light \$5,000. Last week, "Little Egypt" (U) and "Leave to Marines" (Lip), \$6,000. Broadway (Wolfberg) (1,500; 40-80)—"Rich, Young, Pretty" (M-G) (2d wk). Okay \$6,500. Holding. Last week, \$8,000.

Denham (Cockrill) (1,750; 40-80)—"Place in Sun" (Par) (2d wk). Fine \$13,500. Last week, \$16,000. Denver (Fox) (2,325; 40-80)—"Painting Clouds Sunshine" (WB) and "Yellowfin" (Mono), day-date with Esquire. Nice \$15,000. Last week, "Golden Horde" (U) and "Havana Rose" (Rep), \$16,000.

Esquire (Fox) (742; 40-80)—"Painting Clouds Sunshine" (WB) and "Yellowfin" (Mono), also Denver. Good \$3,000. Last week, "Tales of Hoffmann" (Indie), same.

Orpheum (RKO) (2,600; 40-80)—"Behave Yourself" (RKO) and "Rennerline" (M-G). Fair \$12,000. Last week, "People Against O'Hara" (M-G) and "Lilli Marlene" (RKO) (2d wk), \$7,500.

Paramount (Fox) (2,200; 40-80)—"Force of Arms" (WB) and "Varieties on Parade" (Lip). Fair \$8,000. Last week, "Mob" (Col) and "Jungle Manhunt" (Col), \$11,000.

Rialto (Fox) (878; 40-80)—"When Men Are Beasts" (Indie) and "Gypsy Fury" (Mono). Good \$3,500. Last week, on moveover policy.

Tabor (Fox) (1,967; 40-80)—"Never Can Tell" (U) and "Daltons Ride Again" (Indie), also Aladdin, Webber. Mild \$5,000. Last week, "Little Egypt" (U) and "Leave to Marines" (Lip), \$5,500.

Vogue (Pike) (600; 60-80)—"Tony Draws Horse" (Indie). Big \$3,000 or near. Last week, on releases.

Webber (Fox) (750; 40-80)—"Never Can Tell" (U) and "Daltons Ride Again" (Indie), also Aladdin, Tabor. Thin \$2,000. Last week, "Little Egypt" (U) and "Leave to Marines" (Lip), \$2,500.

SAN FRANCISCO

(Continued from page 9)

Dr. Jekyll (Col). Big \$10,000 or close. Last week, "Hotel Sahara" (UA) and "Her Panellied Door" (UA) \$7,000.

Stagedoor (A-R) (370; \$180-\$240)—"The River" (UA). Socko \$8,000. Last week, "Tales of Hoffmann" (Indie) 16th wk, \$3,600.

Clay (Rosner) (400; 65-85)—"Tony Draws Horse" (Indie) (2d wk). Held at \$3,000. Last week, big \$3,400.

Vogue (S. F. Theatres) (375; 85-91)—"Seven Days to Noon" (Indie) (3th wk). Holding at \$4,500. Last week, husky \$4,700.

WASHINGTON

(Continued from page 8)

Kind of Woman" (RKO) (2d wk), \$9,000.

Metropolitan (Warner) (1,164; 74-\$120)—"Streetcar Named Desire" (WB) (2d wk). Torrid \$15,000 for this small seater. Last week, \$13,500, day-dating with the Warner. Holds again.

Palace (Loew's) (2,370; 44-74)—"Texas Carnival" (M-G). Hefty \$22,000. Last week, "People Will Talk" (20th), \$16,000 for 9 days.

Playhouse (Loper) (485; 44-\$1)—"No Highway in Sky" (20th) (3d wk). Steady \$4,500 after \$6,000 last week. Holding.

Warner (WB) (2,174; 44-74)—"Saturday's Hero" (Col). So-so \$12,000. Last week, "Streetcar Named Desire" (WB), smash \$27,500 at upped scale.

Trans-Lux (T-L) (654; 50-\$1)—"Place in Sun" (Par). Record \$15,000, and stays indefinitely. Upped scale evened up by extra-long film, which cuts down daily shows. Last week, "One Woman's Story" (U) (reissue), okay \$2,500.

'HERO' STURDY \$8,000 IN OMAHA; 'EARTH' 9C

Omaha, Oct. 16

Boxoffice followed its recent trend again with nice opening business on weekend changes but slowing down over second half of week. Personal appearance of John Derek helped "Saturday's Hero" to a bumper opening at Brandeis, with smart session on tap. Pronouncement of Nebraska University chancellor on need to deemphasize athletics was used to aid the picture. "Day Earth Stood Still" shapes fair at Orpheum. "Place in Sun" looks hot at the Paramount.

Estimates for This Week

Brandeis (RKO) (1,500; 16-70)—"Saturday's Hero" (Col) and "Lady and Bandit" (Col). Smart \$8,000 and probable holdover. Last week, "His Kind of Woman" (RKO), \$6,800.

Orpheum (Tristates) (3,000; 16-70)—"Day Earth Stood Still" (20th) and "Bandit Queen" (Lip). Fair at \$9,000. Last week, "Crosswinds" (Par) and "Molly" (Par), light \$8,800.

Paramount (Tristates) (2,800; 16-70)—"Place in Sun" (Par). Good \$10,000. Holds. Last week, "People Will Talk" (20th), \$9,000.

Omaha (Tristates) (2,100; 16-70)—"Fabiola" (UA) and "Sun Sets at Dawn" (EL). Sluggish \$5,500. Last week, "Mark of Renegade" (U) and "Eye Witness" (UA), \$7,000.

State (Goldberg) (865; 25-75)—"Force of Arms" (WB) and "Yes Sir, Mr. Bones" (Lip). Started Tuesday (16). Last week, "Golden Horde" (U) (2d wk), fat \$4,000. First week, \$5,600.

TALK' LUSTY \$19,000, PORT; 'HORDE' 9C, 2D

Portland, Ore., Oct. 16

The Oregon-Washington football game is pecking the town, and biz looks great at many first-runs. "Tales of Hoffmann" at Guild looks sock. "People Will Talk" shapes loud in two spots.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Golden Horde" (U) and "Bull-fighter and Lady" (Rep) (2d wk). Fast \$9,000. Last week, \$12,500.

Guild (Parker) (400; \$120-\$240)—"Tales of Hoffmann" (Indie). Sock \$7,500. Last week, "Lady Paname" (Indie) and "Satin Slippers" (Indie), \$2,000.

Mayfair (Parker) (1,500; 65-90)—"Meet After Show" (20th) and "Texas Rangers" (Col) (m.o.). Fancy \$6,000. Last week, "Cattle Drive" (U) and "Tall Target" (M-G) (m.o.), \$4,200.

Oriental (Evergreen) (2,000; 65-90)—"People Will Talk" (20th) and "Guy Who Came Back" (20th), day-date with Paramount. Sock \$7,000. Last week, "Meet After Show" (20th) and "Texas Rangers" (Col), \$8,500.

Orpheum (Evergreen) (1,750; 85-\$125)—"David and Bathsheba" (20th) (2d wk). At advanced prices, solid \$10,500. Last week, \$18,500.

Paramount (Evergreen) (3,400; 65-90)—"People Will Talk" (20th) and "Guy Who Came Back" (20th), also Oriental. Fancy \$12,000 or near. Last week, "Meet After Show" (20th) and "Texas Rangers" (Col), \$10,000.

United Artists (Parker) (800; 65-90)—"Mr. Imperium" (M-G). Sad \$4,000. Last week, "The Strip" (M-G), \$5,500.

Picture Grosses

'Sun' Lukewarm 22C In Det.; 'Earth' Ditto, 'Cloak' 7C, Thorpe' 12G

Detroit, Oct. 16

"Place in Sun" looks fairly warm at the Michigan if not big. "Day Earth Stood Still" is only ordinary at the Fox. "Jim Thorpe" looks fairish at the Palma. "David and Bathsheba" held up well in fourth week at the Madison. "Man With Cloak" looks slow at United Artists. "Texas Carnival" is fair in second round at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Day Earth Stood Still" (20th) and "Obsessed" (UA). Ordinary \$22,000. Last week, "Meet After Show" (20th) and "Corky Gasoline Alley" (Col), \$18,000.

Michigan (United Detroit) (4,000; 70-95)—"Place in Sun" (Par) and "Two Dollar Better" (Indie). Warm \$22,000. Last week, "His Kind Woman" (RKO) and "China Circumstances" (Indie), \$18,000.

Palma (UD) (2,900; 70-95)—"Jim Thorpe" (WB) and "Jungle Manhunt" (RKO). Fairish \$12,000. Last week, "Rhubarb" (Par) and "Tomorrow Another Day" (WB), \$15,000.

Madison (UD) (1,900; 90-\$120)—"David and Bathsheba" (20th) (4th wk). Steady \$12,000. Last week, \$14,000.

United Artists (UA) (1,900; 70-95)—"Man With Cloak" (M-G) and "Disc Jockey" (Mono). Slow \$7,000. Last week, "Mr. Imperium" (M-G) and "Bannerline" (M-G), \$8,000. Adams (Balaban) (1,700; 70-95)—"Texas Carnival" (M-G) (2d wk). Fair \$7,000. Last week, \$11,000.

'Talk' Not So Loud In Mpls., \$12,000; 'Hero' 9G

Minneapolis, Oct. 16

A formidable lineup of newcomers, but there is not the expected biz. "People Will Talk" looks okay at Radio City while "Saturday's Hero" is fairly good at Orpheum. Holdovers are roadshow "Tales of Hoffmann" in its third week and "Day Earth Stood Still" and "Angela in Outfield" in their second rounds. "Golden Horde" has moved over to the sursateer Pix to give it another loop stanza.

(Estimates for This Week)

Century (Par) (1,600; 50-76)—"Mr. Drake's Duck" (UA). Fair \$4,600. Last week, "Always Loved You" (Rep) (reissue), \$3,700.

Gopher (Berger) (1,000; 50-76)—"Day Earth Stood Still" (20th) (2d wk). Okay \$6,000 after fine \$8,000 initial canto.

Lycum (Niederlander) (1,800; \$120-\$240)—"Tales of Hoffmann" (Indie) (3d wk). Fair \$3,000. Last week, \$4,500.

Lyric (Par) (1,000; 50-76)—"Angels in Outfield" (M-G) (2d wk). Slow \$3,000. Last week, \$5,500.

Radio City (Par) (4,000; 50-76)—"People Will Talk" (20th). Okay \$12,000. Last week, "Texas Carnival" (M-G) and "This Is Korea" (Rep), \$10,000.

RKO-Orpheum (RKO) (2,800; 40-75)—"Saturday's Hero" (Col). John Derek's personal appearances on opening day helped. Fairly good \$9,000. Last week, "Golden Horde" (U), \$8,000.

RKO-Pan (RKO) (1,600; 40-76)—"Son of Dr. Jekyll" (Col) and "Criminal Lawyer" (Col). Modest \$4,500. Last week, "Hard, Fast, Beautiful" (RKO) and "Roadblock" (RKO), same.

State (Par) (2,300; 50-76)—"Crosswinds" (Par). Moderate \$8,000 in 6 days. Last week, "Tomorrow Another Day" (WB), had \$3,500 in 5 days. Yanked.

World (Mann) (400; 50-90)—"Eye Witness" (UA). Mild \$2,000. Last week, "Behave Yourself" (RKO) (2d wk), \$2,200.

OUTDOOR REFRESHMENT SERVICE

from Coast to Coast over 16 Century

SHOULD BE ONE

SHOULD BE ONE

SHOULD BE ONE

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BIG SHOWDOWN ON 'BIG SHOW'?

My Country Disk of Thee

Extent to which the U. S. Government, along with other foreign powers, notably France, is embracing radio with goodwill-promotional pitches in this country via the transcription route, has had the effect of opening up a new facet of commercial enterprise. To handle the mere mechanics of transcribing the multiple programs which circulate the nation's stations, recording companies have been reaping bonanzas.

The French Broadcasting System, whose U. S.-slanted transcribed programming encompasses nearly 500 stations, has just pact a \$100,000 annual deal with the Gotham Recording Co. to record its assorted shows. Gotham also handles about \$60,000 a year in billings on behalf of the Netherlands, which similarly sponsors a round-robin of goodwill programming in this country.

Gotham, too, has a big chunk of the U. S. Government diskings, for the U. S. Treasury, Army, etc. About \$6,000,000 to \$8,000,000 is spent annually in providing cuffed transcribed shows to about 1,500 stations in the U. S., designed to "sell" the various governmental services to the nation's listeners. All the Govt. transcriptions are contracted to the Allied Recording Manufacturing Co., Hollywood, which in turn sub-contracts various programming facets to other recording companies, such as Gotham (which handles U. S. Treasury and Army), Audio Video, WOR Recording, etc.

Upbeat in transcription biz is also reflected in the recent opening of the Fulton Recording company, designed to alleviate the present lack of adequate facilities among the major diskeries (Capitol, Decca, Columbia, etc.), and the clamoring of advertising agencies for recording facilities, particularly since the advent of bigtime TV.

Y&R Cries Wolff as It Ponders Dilemma on Schlitz 'Halls of Ivy'

Although Young & Rubicam recently designated the appointment of Nat Wolff as veepee in charge of radio-television production as a fait accompli, with a starting date contingent on how soon he can clean up his affairs on the Coast, Wolff's future status appears to be in a state of flux.

On the one hand, Y & R is anxious to grab off Wolff and has dangled top coin for his services as chief, aide to program veepee Everard Meade. But there is a question of resolving a Schlitz situation, involving billings of approximately \$3,200,000 a year, stemming from Schlitz's sponsorship of the hour dramatic series on CBS-TV, on which it expends approximately \$35,000 on talent-production alone, and the highly regarded "Halls of Ivy" radio show on NBC.

Wolff's identification with the "Ivy" program is regarded by the Schlitz clan as one of the show's major attributes, a situation enhanced by the fact that the stars of the show, Ronald Colman and Benita Hume (Mrs. Colman) regard Wolff as a "must," and have expressed a desire to withdraw if Wolff relinquishes the reins.

(Continued on page 38)

Benny Anni Hoopla On CBS Schedule

Jack Benny, who's due in N. Y. early next month for a Friars' testimonial dinner to honor his 30th anniversary in radio Nov. 9, will be saluted by CBS the same evening with a special all-star show. CBS plans also to make the most of the occasion by spotlighting Benny on as many radio and TV programs as possible during his stay in the east.

Special half-hour radio show, to be aired at 9 p. m., will be emceed by George Jessel, who's coming in from the Coast specifically to toast-master the Friars' dinner for Benny. Among the top talent lineup set by producer-director Irving Mansfield to fete Benny on the program are his wife, Mary Livingstone; Ethel Merman, the Ronald Colmans (to be taped from Hollywood); Frank Sinatra, Milton Berle, George Burns and Eddie Cantor. CBS board chairman William S. Paley will also take part in the show. Hugh Wedlock, Howard Snyder and Al Schwartz will do the scripting.

Benny, who will do his first video show this season Nov. 4 from the Coast before leaving for N. Y., has been set, meanwhile, to guest as a panelist Nov. 11 on CBS-TV's "This Is Show Business" and will appear on the Frank Sinatra show Nov. 13.

NBC PROMOTION PAYOFF SEEN

Despite recurring rumors that NBC would welcome an out and would call it quits on "Big Show" if in the process it wouldn't lose face, the network echelon says "taint so; we like it and we're glad." Fact that NBC shelved out an approximate \$150,000 for the London and Paris originations of "Big Show" and wound up with a negative press in England created some unfavorable criticism in this country, some asking "what would NBC have to gain by taking the show to foreign countries?"

NBC feels the trip more than justified itself and is reportedly mulling a bid for Latin-American favor by taking the show to Mexico City (following one of its scheduled Coast originations.)

A for Effort

Despite the negative reaction from some quarters, there are many within the trade who concede that NBC rates an A for effort in its multiple off-the-beaten track promotional hoopla for the "Big Show." They argue that, in a practically lackluster era for radio, it has remained for NBC, through "Big Show," to create an excitement and engender enthusiasm for a radio program, and if NBC is willing to lose money in the process, the fact remains it is a stimulant for the whole radio industry.

It's figured that the ratings may be an eventual factor in whether "Big Show" sticks. Last season it wound up behind the Nielsen eight ball in the competitive NBC vs. CBS sweepstakes, chief contention being that, while New York and other metropolitan areas were "hep" to the Tallulah Bankhead-emceed type of comedies, the grassroots populace found it over their heads.

It cost NBC about \$800,000 for its 29-week cycle last season, with the "Tandem" three-way sponsorship arrangement failing to meet the nut. Show continues this season with an approximate \$33,000 weekly talent-production outlay, and although it has copped a half-hour sponsor in Reynolds Metal, along with two "Tandem" clients, it's still operating in the red. NBC says it'll pass the break-even point around the holidays, with seasonal clients all set to tag along for special sales campaigns.

Meanwhile, the initial '31-'32 ratings are being awaited anxiously.

Texaco Repacts Metop, Skips TV

Texaco has signed with ABC to sponsor the Metropolitan Opera broadcasts on web for another season, starting Dec. 1. However, the telecast of the opening night of the opera season, which Texas Co. has backed for the past two years on ABC-TV, will be skipped this year.

Reason for the bowout from televising the Metop preem is the increase in costs involved. Bringing lines into the house, the nine cameras that were used last year, the large number of commentators and technicians involved in the coverage, will be more costly this year. As a result, ABC-TV has been trying to line up another sponsor to split the charges with the oil company, but so far no deal has jelled.

The AM operacasts will be heard Saturdays at 2 p. m. until conclusion. Texas Co. has an option on the April 3 and April 12 performances, when the Met will be on tour. Agency is Kudner.

GENE CAULE'S POST

Fort Worth, Oct. 16

Gene Cagle, prez of KFJZ, key station of the Texas State Network, has been elected first chairman of the nationwide Mutual Affiliates Advisory Committee.

Radio Takes a \$1,500,000 Rap As Army Lops Off Sponsored Shows In Wake of Congressional Blast

Hoppy-Happy

Washington, Oct. 16

A member of Congress yesterday (Mon.) came to the defense of Hopalong Cassidy and blasted "Flannel Mouth" diplomats for ridiculing Americans because of their fascination with TV films of the Hollywood cowboy star.

Rep. Edwin A. Hall (R-N.Y.) told the house "I think Hopalong Cassidy is all right, and I don't like their disparaging remarks about Hopalong's movies. Hopalong is a fine institution."

Hall said that some diplomat, whose name he couldn't remember, declared in a broadcast that America was regarded abroad as "a nation of Hopalong Cassidy."

St. Cloud 'Lifer' Sez He'll Talk—But Only to Hubbard

Minneapolis, Oct. 16

Further investigation into alleged irregularities at St. Cloud Reformatory, including dope sale to prisoners and beatings administered, has brought Stan Hubbard, radio and TV station KSTP president, very much into the spotlight again.

Hubbard, whose station took the lead in exposing the alleged situation and in digging up scoops over newspapers on it, received a tip last week regarding the death of prisoner Gordon Sturdivant in the St. Cloud Reformatory which was reported as suicide.

The lifer got word to Hubbard that he had seen Sturdivant die. Dr. Gordon Tesch, coroner of the county in which the reformatory is located, is investigating the death following exhumation of the body, and a post-mortem which revealed nothing to indicate Sturdivant had hung himself, as claimed, but disclosed marks that might have resulted from a beating.

Hubbard passed the information along to Dr. Tesch, who sought to gain admission to Stillwater to interview the prisoner, but was turned down by the deputy warden. After the refusal the coroner ap-

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'CLAUDIA,' ROY ROGERS AS GF'S 'HOPPY' SUB

Video version of Rose Franken's "Claudia," together with a series of Roy Rogers films leased specifically for TV, will replace "Hopalong Cassidy" for General Foods via NBC-TV Sundays starting Jan. 6. Benton & Bowles and Young & Rubicam, which had shared billings on the hour-long "Hoppy," will continue to split the GF account, with Y&R having the "Claudia" show from 6 to 6:30 p. m. and B&B repping the Rogers show from 6:30 to 7.

"Claudia" is being packaged by Carol Irwin, who also packages "Mama" on CBS-TV for GF. Show was reportedly sold on the basis of its popularity in novel, magazine and screen form, and no audition kinescope was leased. Show has not been cast. Rogers' pending suit against Republic Pictures does not figure in the new NBC series, since he's attempting in the suit to prevent Rep from leasing to TV his old features, which were made for theatrical distribution. Rep has no control over his appearances in new films leased for video.

Washington, Oct. 16
Congressional action barring use of Government funds for recruitment advertising has caused cancellation of three radio network shows involving contracts of approximately \$800,000.

Programs are (1) a 39-week series on NBC with Bill Stern, sportscaster, set to start Dec. 10; (2) a 26-week series on CBS starring Frankie Laine, which began Oct. 7; and (3) a 17-week football series, "Game of the Week" with Harry Wimer, on ABC, which started last Saturday (13). Under cancellation clauses in contracts, the Laine show will terminate after its Nov. 4 performance and Wimer series will be stopped after Saturday's (20) game. Agency involved is Grant.

In addition, plans to spend around \$700,000 for radio and TV shows during fiscal year ending next June 30 for recruiting military have been dropped. Thus, a total of about \$1,500,000 of Government business has been lost to radio, it was disclosed.

Col. William Berkeley of the Joint (Army and Air Force) Recruiting Service told VARIETY the Congressional prohibition, attached to military appropriations for 1952 fiscal year, "puts us out of business for the present." The ban also applies to advertising in newspapers and billboards. Ad budget for 1952 was about \$2,100,000.

Berkeley said his staff, which has charge of media expenditures for recruiting, now has problem of how to use about \$4,000,000 of appropriations to recruit men and women needed by services and still comply with Congressional ban on purchase of time or space.

Big question facing Berkeley's staff is how far the military can go with public service shows. Four networks are now donating time for weekly shows to aid recruiting, and recruiting service has three

(Continued on page 38)

Kaye Okay, Aiken Changes His Mind

Washington, Oct. 16

Sammy Kaye drew a howl last week for his musical programs for the Treasury bond drive. Kudo came from Senator William Aiken (R., Vt.) who earlier had blasted the Treasury in the mistaken impression that it was paying heavily for his services. Aiken, who had attacked the Army's use of the show, "The Shadow," to promote recruiting, announced that "Shadow" was getting a private sponsor.

Referring to his earlier remarks, Aiken told the Senate: "I made particular reference to the program 'The Shadow' which was put on by the armed services at considerable expense to the Government. I also referred to the sponsoring by the Treasury Department of Samm; Kaye's orchestra, which probably cost more than 'The Shadow' was costing the armed forces."

"I am happy to report that now I have been informed that 'The Shadow' has gone back into private industry, and may be heard regularly every week, selling some kind of hair tonic, although I do not know what particular variety."

"I am also informed that at that time Sammy Kaye was contributing his services to the Treasury Department. He also has now secured a private contract, and started the new programs on Oct. 7, I understand. However, I wish to give him credit for contributing his services during the time when he was not under private contract."

O'NEIL KINGPIN ROLE ENABLES MUTUAL TO SHED CO-OP STATUS, PUT ON 'O&O DOG'

Emergence of Tom O'Neil, of the General Tire & Rubber and Yankee Network empires, to a kingpin status as a virtual "Mr. Mutual," in the wake of last week's merger and his majority control of WOR and WOR-TV, opens up a brand new era for the cooperative network.

For the first time, Mutual is in a position to shed its co-op status (in which various and conflicting controls guided its destinies) and move into a sphere of operation with its owned-and-operated stations, much in the manner of NBC, CBS and ABC. That Mutual should come out of it with a new-found prestige and importance in the realm of broadcasting is considered a certainty.

Until only a year or so ago, when O'Neil began asserting his influence on the network and clinched his topdog role by taking over the Don Lee Netw.rk, Mutual was subject to the whims of multiple warring stockholder interests, depending on the ability of the McCormick-WGN faction in Chicago, Don Lee, WOR (Macy's) and Yankee (representing the major controls) to agree with one another.

It was a period of conflict that extended over many years, with Mutual continually being buffeted around and playing second fiddle to the programming operations of WOR in New York, WGN in Chi or Don Lee on the Coast. Potential advertisers who couldn't crash any or some of these major markets in negotiating deals with Mutual frequently gave up in disgust.

Today O'Neil is in a position to call all the turns among the major controlling elements—with the lone exception of Chicago. In effect, it gives Mutual an "owned and operated station" status embracing WOR, WNAC, Boston; WEAN, Providence; WONS, Hartford; KJL, Los Angeles; KFRC, San Francisco, and KGB, San Diego. As such he can deliver these major markets to Mutual clients, as well as the grassroots coverage.

Mutual's Cleve, Ripley

Industry is speculating on what will happen to the Mutual affiliation picture in Cleveland, if the proposed General Tire-Macy merger goes through.

Mutual's present affiliate in Cleveland is WHK, owned by United Broadcasting, a 10.4% shareholder in the network. WJW, which is linked to ABC, is headed by William M. O'Neil, brother of Tom O'Neil, vicepres of the tire company and proxy of its AM-TV operations. WJW's O'Neil isn't directly connected with the General Tire broadcast empire but does participate in the family's holdings of approximately 20% of GT shares.

Should the Macy-GT deal go through, GT might want to bring WJW into the MBS fold, although this would involve dropping of WHK, a Mutual stockholder station.

Sports Bonanza For Philly's WIP

Philadelphia, Oct. 16.

WIP has gleaned a local harvest of sports sponsor cash, on its roster of events and packages. Philco Distributing has picked up the tab on the 13-game schedule of Villanova, plus four Mutual net games for four Philly retailers.

In addition, the Philco bankrollers also picked up WIP's "Sports Shots," with Jim Leaming, who does the play-by-play for the Villanova games. Station hit a bonanza grabbing dual sponsorship of the three game Giants-Brooklyn playoff by Foster, Miller & Bierly, local distrib for Goodrich Tires, and Chesterfield Cigarettes. Parlaying this, WIP sold Household Finance Co., a complete schedule of preview broadcasts ahead of playoff games and before all Villanova football games. Household, additionally, picked up six extra broadcasts each evening

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Sinatra Vs. Berle

Premiere of CBS-TV's Frank Sinatra show last Tuesday night (9) succeeded in chipping off a corner of Milton Berle's top rating directly opposite on the rival NBC video web. But whether Sinatra can rise and, at the same time, pull Berle down remains to be seen.

Trendex 10-city report, which is based on the actual comparative popularity of the shows rated, gave Sinatra a 13.4, with a 21% share of audience, as opposed to Berle's 45.4, with a 71.2% share. (Berle opened his "Texaco Star Theatre" this season with a 54.4. C. E. Hooper, taking a rating for metropolitan N. Y. only, showed Sinatra with an 18.2 for a 31.7% share of audience, while Berle drew a 35, with a 60.9 share.

Yankee-WOR Tie Paves Way For 5th TV Network

The proposed merger of General Tire and R. H. Macy broadcasting interests is likely to cue formation of the fifth transcontinental television network under the aegis of a revitalized Mutual.

The new entity will have WOR-TV, N. Y., from the Macy holdings, plus Yankee's WNAC-TV, Boston, and Don Lee's KJL-TV, Los Angeles, from the General Tire side. Additionally, General Tire has a tele channel reserved in San Francisco. Another Mutual stockholder, WGN, has a tele adjunct in Chicago. Thus, if Mutual goes into video, it would have a nucleus of stations around which to crystallize a chain.

The limited number of tele stations is both an advantage and an obstacle to the formation of a new video skein. On the one hand, the practice of multiple affiliations opens the possibility for outlets with one or more web contracts to add another. On the other hand, there's the problem of clearing time. In markets with one, two or three TV stations it's a real battle for the four existing webs to clear time for their bankrollers, and the arrival of a fifth contender would make the situation even tougher.

Yet with a lineup of four or five stations definitely in the chain's orbit, a Mutual tele network would have a good start. After that, to a large extent, it's a question of the program's strength and the sponsor's bargaining power.

Mutual had plans a few years back to get into TV, with former vicepres E. P. H. James (now with Steuben Glass) working on the blueprints. However, due to the uneven development of the video interests of the various MBS stockholder stations, the web never got into the medium. Macy's, which also started WOIC (TV) in Washington, sold that outlet last year when the department store became less interested in the communications picture.

Holiday One-Shots On TV Webs Agenda; CBS Sets Longines Show

CBS-TV became the first radio or TV network this year to sign for what's expected to be a string of special Thanksgiving one-shot extravaganzas, when it pacted this week with Longines-Wittnauer for the 2 to 3 p.m. slot Thanksgiving Day. Sponsor is expected to pitch its watches as a lead-in to the Christmas buying season.

Show, which will originate in N. Y. and be fed live to the Coast, will comprise the Symphonette, the Wittnauer Cavaliers and what's described by the CBS program department as an "extravagant" ballet. Frank Knight will announce. Agency for Longines is Victor A. Bennett.

Dizzy Dean Exiting N.Y. Scene, Returning To St. Louis Ballcasting

St. Louis, Oct. 16.

Dizzy Dean will resume his murdering of the King's English in St. Louis next year when he will broadcast all games played by the St. Louis Browns for the Falstaff Brewing Corp., and a battle for popularity between this suds maker and the Griesedieck Bros. Brewing Co. will be on in earnest. Last week Harvey Beffa, Sr., vicepres and general manager of Falstaff, announced that Dean will do the play-by-play on a 20-midwest states web, which is expected to be expanded.

Currently, Griesedieck has a pact with more than 75 stations in the Mississippi Valley that carry the play-by-play of all Cardinal games aired by Harry Caray and Gus Mancuso. Griesedieck have renewed a contract for the forthcoming season.

Beffa said Dean tired of New York, where he did the play-by-play for the Yankees. Diz, according to Beffa, said New York was just too big a town for him, and anyway, St. Louis is closer to his Dallas home. The Falstaff organization has been angling for several months for Diz' return to St. Louis, where he achieved his fame as a twirler for the Cardinal Gas House Gang. His first sponsor was the Falstaff organization here in St. Louis, but the lure of bigger coin took him to New York, where he also appeared frequently on TV programs.

Top 10 Bypasses Colgate, 'All-Star'

NBC-TV's two major variety programs, "Colgate Comedy Hour" and "All Star Revue," are conspicuous by their absence in the latest network video ratings, compiled by Trendex for the first week in October. Ed Sullivan's "Toast of the Town," which bucks "Colgate" in the Sunday night at 8 spot via CBS,

Ditto Nielsen

(2 Weeks Ending Sept. 22)	
Milton Berle	56.2
Show of Shows (Participating)	47.5
Show of Shows (Camel)	45.9
Show of Shows (Ever-sharp)	42.1
Show of Shows (Lehn & Pink)	41.1
Firetide Theatre	38.1
Mama	37.7
Philco Playhouse	36.4
Lucky Strike Theatre	36.4
Talent Scouts	35.5

is in eighth position, but CBS' "Ken Murray Show," which competes with "All Star," also did not make the top 10.

Following are the Trendex ratings, compiled in 10 cities and based on Trendex's new comparative program popularity concept:

Taxaco Star Theatre (NBC)	54.4
Talent Scouts (CBS)	41.2
Your Show of Shows (NBC)	37.4
Red Skelton (NBC)	36.5
Man Against Crime (CBS)	36.1
Firetide Theatre (NBC)	35.3
Schlitz Playhouse (CBS)	34.8
Toast of Town (CBS)	31.4
Racket Squad (CBS)	30.8
Godfrey & Friends (CBS)	29.2

JACOBSON'S CBS-TV PUB RELATIONS POST

David Jacobson, with Young & Rubicam public relations department for the last six years, has been named director of pub relations for the CBS-TV network. Job is a new one for the web, in which Jacobson will set top policy in the publicity-pub relations fields.

While at Y&R, Jacobson worked under vicepres Ken Dyke.

O'Neil's 58%

Proposed merger of General Tire and R. H. Macy broadcasting interests would give the outfit over 58% of Mutual's stock. This would come from the 19.3% GT has via its Yankee holdings, 19.3% from its Don Lee holdings and 19.3% from WOR's shares.

Minority stockholders in MBS include WGN (Chicago Tribune) with 19.3%; United Broadcasting (WHK, Cleveland, and WHKK, Akron), 10.4%; Ben Gimbel's WIP, Philly, 6.1%; and CKLW, Windsor-Detroit, 6.1%.

Present MBS by-laws prohibit any single stockholder from voting more than 30%, but it's likely this stipulation will be removed.

Speculate on Consolidation Of WOR-Mutual Divisions, Personnel

KEYL-TV Sale Okayed

San Antonio, Oct. 16.

Application of sale of KEYL-TV from the San Antonio Television Co., here to Fort Industries Co., has been approved by the FCC. Sales price was said to be \$1,050,000. Fort Industries has headquarters in Detroit.

KEYL-TV will become local CBS-TV affiliate on Dec. 11, according to an announcement made by W. Rogers, general manager of the outlet.

Donlevy, McCrea Set for NBC-TV's Transcription Biz

NBC not only envisions a Ziv-like operation in its "Minute Man" radio formula, in which it would feed sustainers to the web for free but would share in the stations' sale of the shows, but is also embracing the same pattern in TV.

NBC is going into the tele transcription business as an adjunct to its network programming operation. Two film series are currently in preparation, both adaptations of radio shows, for peddling to stations on a strictly local level. These are the Brian Donlevy "Dangerous Assignment" and the Joel McCrea "Texas Rangers" programs. Oddly enough, though both are NBC properties, ABC on the Coast has been the first to express initial sponsorship interest.

With NBC-TV's SRO nighttime status on network programming, the web figures that's no reason why it should be stalemated on reaping an additional harvest on sale of shows by pursuing the Ziv technique.

Both "Dangerous Assignment" and "Rangers" are Don Sharp packages.

Despite Italo-Spanish Hoopla, RCA's Folsom Sets New Naples Plant

When and if the Radio Corp. of America opens a production plant in Italy to service the Iberian countries, North Africa and into the Middle East belt, as well as the Italians, it will be erected in Naples as the best manufacturing and shipping centre. This was RCA prexy Frank M. Folsom's decision following his three-week survey of the territory.

He was struck, however, by the absence of that healthy middle class which constitutes the bulk of all mass-production marketing. In Italy, Spain and Portugal the extremes are either the very-rich or the very-poor, and the poverty is the most dominant. That must create a new attitude by RCA in its production and selling plans.

In between huddling with Premier Franco of Spain and seeing two or three bullfights, into which he was trapped, presumably because the events were in his honor—or so Folsom gathered, judging by the matadors saluting his box—his Latin hosts also whirled him around local electronic plants, made him drink warm sherry until some of the U. S. Embassy bunch got wise with the Scotch, and also trapped him with luncheons that started after 2 p.m. and finished at 5 p.m. Dinner in Spain isn't until 11 or midnight. Folsom got back by air the middle of last week.

One result of the upcoming General Tire-Macy merger is likely to be a personnel overhaul and consolidation of the Mutual and WOR, N. Y., setups.

In the past, WOR has had completely separate operations from Mutual, including its own programming, news, promotion, publicity, sales, research and other staffs. While both MBS and WOR were in the same building, none of their offices was joint—Mutual having the 19th and 20th floors and WOR the 23d, 24th and 25th. However, when and if the consolidation of General Tire and Macy's interests is effected, with General-Macy controlling a majority of MBS stock, it's considered likely in the trade that some duplication will be eliminated.

Thus, in the interest of economy, it would be possible to have one news staff for both the local and network newscasts, and similarly with other departments. Of course, some units which are of purely a network character (e.g., Mutual's strong co-op department) would probably be kept intact.

In view of the changeover from a cooperative setup to single-control, similar consolidations may be made on the Coast, where Mutual and Don Lee (another General Tire operation) have double setups.

It's also a question of trade speculation as to the future of various execs. It's understood, for example, that some WOR toppers didn't see eye-to-eye with General Tire's Tom O'Neil in the past, and the new setup may have implications for their continuing with the merged outfit. However, the merger announcement declared that no change of personnel or operating policy is contemplated.

Shifts may be made gradually.

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TV Set Output Curtailment Due

New Orleans, Oct. 16.

Impact of recent revival of TV set sales, coupled with further government restrictions on critical materials, could bring about a shortage of the more popular models of receivers in the near future and "possibly even before the end of the year," Glen McDaniel, prexy of the Radio-Television Manufacturers Assn., said here last week. Addressing the annual conference of the International Assn. of Electrical Leagues, McDaniel reported that retail TV inventories have dropped substantially, that August sales were nearly three times the month's factory turnout, and that current production is at a rate of 80,000 sets per week as compared with the low of 8,200 sets in the summer.

Material shortages, he said, are becoming more acute as defense orders are being carried out and with further cuts in allocations ahead "it would appear that radio-television manufacturers will be unable to increase their civilian production greatly during the next few months regardless of the extent of consumer demands."

McDaniel said that neither UHF nor color broadcasting will threaten obsolescence of existing TV sets in the near future. "The integration of these new services into the present system," he said, "will be gradual and orderly, with little or no dislocation to the present audience of nearly 14,000,000 TV set owners."

The RTMA topper predicted that the year's output of TV sets will aggregate between 5,000,000 and 5,225,000 as compared with the 1950 production of 7,400,000.

'PEACHES AND CREAM' FOR NBC?

'Juke Box TV'

Washington, Oct. 16.

"Juke Box TV" for the home will be tried out soon as the result of an authorization given last week by the FCC to Paramount Pictures to conduct a 90-day test over its TV station, KTLA, in Los Angeles, of the "Telemeter" system of subscription video. Test programs will be transmitted between hours of midnight and 9 a.m. and picked up by six receivers. Public will not participate. System is similar to Phonovision in that an attachment is required in the receiver to unscramble the transmitted program but it differs in that a coin must be deposited to operate the unscrambler. Coin mechanism, called a "comparator," receives multiples of five-cent pieces up to \$2 and actuates the unscrambler when the required amount is inserted.

Commission authorization was made subject to condition that Paramount and International Telemeter Corp. "avoid any action that might create the impression in the mind of any person or persons" that the system "has been or will be authorized on a regular basis" or that the authorization constitutes approval by the agency of the "Telemeter" principle.

Meanwhile, FCC is awaiting results of the 90-day test made in 300 homes in Chicago of the Phonovision system. It is understood that the University of Chicago has completed its analysis of the experiment and that Zenith Radio Corp., which conducted the trials, will soon apply to the Commission for commercial licensing of the system. Hearings on any such applications are almost a certainty in view of the importance of the development.

Another system of subscription video, Skiatron Subservision, has been undergoing tests by General Teleradio Co. over WOR-TV in New York.

REVOLT MAY TURN INTO A LOVEFEST

By GEORGE ROSEN

Chicago, Oct. 16.

Many of the nation's key broadcasters this week alerted themselves for the Chi move-in on Thursday and Friday (18-19) for the brace of industry huddles: (1) the "National Assn. of Walter Damm Sympathizers" and (2) the National Assn. of Radio-Television Broadcasters' promulgation of an industry-wide TV code.

The code session has far-reaching ramifications and is expected to set a pattern for the entire industry on such matters as decency and good taste in programs, programming for children, commercials, treatment of news and controversial subjects, use of the medium for advancement of education and culture, and enforcement.

The Damm-inspired session on Thursday, however, has stirred up even more widespread interest in view of the WTMJ (Milwaukee) stormy petrel's known apprehension over the far-flung radio revamping engineered by NBC, with its drastic rate structure overhaul affecting all its affiliate membership.

Initially designed as a sounding board for protests against the

Sindlinger's Revamped Radox Service Invites Industry In as Partners

Philadelphia, Oct. 16.

Albert E. Sindlinger, in an attempt to get his new Radox rating service rolling as soon as possible will invite local radio and television stations throughout the country to become partners in his organization, buying in for a share of the company and participating in the profits. In pitching his new plan to the industry, Sindlinger claims that Radox, which operates basically on the radar principle, can furnish both a cumulative circulation figure for each broadcast and an instantaneous and simultaneous rating concurrent with the program of each station as it is being broadcast.

Under the plan, which is grooved initially for video, the company will start operating as soon as two TV market areas in the country agree to participate. Overall company will be known as the National Radox Corp. (NRC), which will be licensed to use Radox on a royalty basis. In each market area a City Radox Corp. (CRC) is to be established, which will be jointly owned, controlled and operated by NRC and each TV station. Each station, Sindlinger said, will own part of the stock of the city organization in its area, with the board on the city level to comprise members of NRC, a rep of each station and two paid and revolving directors, one each from a local agency and a local advertiser.

Agencies and advertisers, upon payment of a small monthly service fee, can buy whatever tabulated information they need, "when they need it, on an a la carte basis," Sindlinger said. If the networks, big agencies and national advertisers want to take a look at the Radox results in the individual markets, NRC will supply them from the various CRC statistics. "The profit nationally on these jobs," he said, "will be distributed by markets proportionately, since the national company will be buying the raw data from the local companies."

12-Month Payoff

Sindlinger declared, "We have budgets to show that if each TV station in each city contributes the dollar value of one hour of its premium time each month for 12 months to the capital stock, Radox will be operating in three to four months, and the capital invested and operating charges will be paid off by the end of 12 months." In addition, he added, "with just fair

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Television Premieres

(Oct. 17-27)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Oct. 17-27):

Oct. 17

The Clock. Suspense drama ABC, 9:30-10 p.m. Rhodes Pharmacal, via O'Neil, Larson & McMahon.

Oct. 18

Garry Moore Evening Show. Variety—CBS, 8-8:30 p.m. Johnson's Wax, via Needham, Louis & Brorby.

Oct. 20

Martha Raye Show. with Elio Pina. (All Star Revue.) Variety—NBC, 8-9 p.m. Participating.

Oct. 21

Jack Carson Show. (Colgate Comedy Hour.) Variety—NBC, 8-9 p.m. Colgate, via Sherman & Marquette, Ted Bates.

Oct. 27

Victor Borge Show. (All Star Revue.) Variety—NBC, 8-9 p.m. Participating.

Pulse Carries Torch for AM, Disproving ANA Downbeat Story

Figures that tend to disprove the contention by the Assn. of National Advertisers that television is having a drastic impact on radio listening have been compiled by The Pulse, Inc., especially for VARIETY. The data, covering AM dialing in evening hours from 1948 to 1951, show only a 7.9 average drop in quarter-hour sets-in-use for the midwinter months and a drop of only 4.2 during the summer months.

This contrasts with the average 6.6 drop between March-April, 1948, and March-April, 1951, in the 5-8 p.m. period and the drop of 13.4 in the 8-11 p.m. period over the same three-year span, according to A. C. Nielsen figures. While the Nielsen data cited by ANA showed a decline of about 11½% per month in evening audience ratings, the Pulse figures indicate a decline of less than 3% per year.

The Pulse figures are not national in scope (Nielsen's are projected nationally), but cover five cities where the rating service has been measuring AM audiences for the past three years. However, the cities (Boston, Chicago, Cincinnati, New York and Philadelphia) are all markets with a large measure of television penetration. In fact, in each of the five cases there is now a TV saturation of more than 50%.

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Gleason's \$300,000 NBC Deal for TV

Jackie Gleason is exiting DuMont and his Friday night "Cavalcade of Stars" show at the end of the current season, and moves over to NBC-TV under terms of a three-year pact negotiated last week with the star and Music Corp. of America. Gleason will bring over his entire production unit, for which he will be paid at the rate of \$300,000 a year.

Gleason will have his own show for the '52-'53 season. During the current semester he's doubling from his DuMont series into guest spots for NBC. He teed off the Colgate "Comedy Hour" series last month and is scheduled for five more NBC appearances. It was principally on the basis of his Colgate click that NBC moved in for the new deal.

Ironically, Gleason can't work the Colgate show any longer during his DuMont tenure. Pepodent, out of a rival house, has just signed as one of the participating clients in the "Cavalcade" show, and has forbidden Gleason to plug Colgate. As result, he'll probably run out of the remaining five guest shots on the "All Star Revue."

Skippy's 15G Spot Splurge

Chicago, Oct. 16.

A two-week spot announcement "blitz," costing \$15,000 and using major Chi AM and TV stations, was launched this week by Skippy Peanut Butter. Spots are being aired on WGN, WGN-TV, WENR, WENR-TV, WMAQ, WNBQ, WBBM, WRKB, WIND and WLS.

Guild, Bascom & Bonfigli is the agency.

Hennock Seen Sticking to FCC In Bench Nix

Washington, Oct. 16.

With little chance of being confirmed by the Senate this session for a Federal Judgeship in New York, it's expected that Frieda Hennock will stay on as a member of the FCC. Possibility of her taking a recess appointment, subject to confirmation next session, is now considered remote in view of strong opposition to her nomination.

Although a dozen witnesses testified before the Senate Judiciary Committee last week in support of Miss Hennock, their testimony, it was learned, was not sufficient to offset the opposition previously registered by spokesmen for the American Bar Assn., the New York City, New York State and New York County Bar Associations.

Added to the testimony last week was an opposition filed by Chief Judge John Knox of the Southern District Court of New York to which Miss Hennock was nominated. It was understood that Judge Knox informed the Committee he considered the candidate totally unqualified for the bench.

A responsible source told

(Continued on page 38)

WJR's 709G Profit

Detroit, Oct. 16.

WJR had nine months' sales for the period ending Sept. 30 of \$2,425,311. This compares with \$2,326,653 for the comparable period of 1950.

Net profit before taxes in the nine-month period amounted this year to \$709,586 as against \$618,364 in 1950. However, after computing taxes in accordance with the proposed new tax rates, net profit for surplus amounts to \$356,927.73 against \$363,401.13 a year ago. This amounts to 69 cents a share against 70 cents a year ago.

Dean Fitzer's Aye

Kansas City, Mo.

Editor, VARIETY:

My blessing upon the new NBC plan. I think it represents good thinking and promises a strong and proper approach to the radio business.

Dean Fitzer,
Genl. mgr., WDAF.

web's drastic new pattern, the Chi conclave, called several weeks before the NBC-AM blueprint was revealed, now gives evidence of boomeranging into a lovefest in support of the NBC formula.

Letter calling the meeting was signed, along with Damm, by Harry Bannister, WWJ, Detroit; George Burbach, KSD, St. Louis; Campbell Arnoux, WTAR, Norfolk, and Dean Fitzer, WDAF, Kansas City. Since the NBC plan was revealed, however, it's known that both Burbach and Fitzer have withdrawn from the opposition columns and have thrown in their lot with the NBC proposals.

Damm himself prefers now to refer to the NBC affiliate session on Thursday as a meeting of video station execs to deal primarily with TV matters, and as "primarily a discussion of current relations between TV affiliates and the network."

NBC in New York contends that its "realistic reappraisal" of radio has won more endorsements than brickbats, but the web brass, nonetheless, is alerted to possible fireworks on Thursday.

Reps Mull NBC Plan

National Assn. of Radio & Television Station Representatives met Monday (15) on the new NBC blueprint, but hasn't yet come up with an official reaction. Group is studying the far-reaching NBC proposals and will probably release its comment by end of the week.

The station reps reportedly favor some aspects of the proposals, such as those (like the "Minute Man Plan") which will help boost spot business. On the other hand, segments of the NBC proposals (such as shifts in option time, rate revisions, etc.) may not help their clients, some reps feel. NARTSR does feel, however, that all phases of the plan are closely interrelated and consequently the association is giving some more thought before coming up with an overall reaction.

Supreme Court To Weigh Fate Of Transit Radio

Washington, Oct. 16.

The Supreme Court yesterday (Mon.) agreed to review the question of constitutionality of Transit Radio. Arguments will be scheduled soon and a decision will probably be handed down before the present term expires. The case was brought to the high tribunal by station WWDC in Washington, which appealed a decision of the U. S. Court of Appeals of D. C. upholding the right of bus and trolley riders "not to listen" to commercials interspersed with music and news broadcasts.

The lower court did not say whether music broadcasts are legal, but its ruling, if affirmed, would have the effect of killing "Music As You Ride" service in the capital.

Transit Radio service in more than a dozen other cities may be affected by the Supreme Court's ruling. These include Cincinnati, St. Louis, Kansas City, Omaha, Pittsburgh, Jacksonville and Trenton.

Should the high tribunal reverse the lower court's decision, Transit Radio may be introduced in some 100 cities which were believed to be considering service when the constitutionality question arose.

In accepting review of D. C. case, the high court rejected petitions for intervention filed by WKRC in Cincinnati, KXOK in St. Louis and KCMO in Kansas City, which have TR franchises with transit companies in their areas. Stations asked to intervene because of "strong concern in the outcome."

Harre Moves Into WCFL

Chicago, Oct. 16.

Arthur Harre took over Monday (15) as general manager of WCFL, 50,000-watt indie owned by the Chicago Federation of Labor. Harre last week resigned his general manager berth at WJJD to take the WCFL post, filling vacancy left when former manager Frank McGovern resigned two months ago to join the Yankee network station WONS, New Haven, Conn.

Fred Harin, WJJD sales chief, moves into the g.m. slot at the Marshall Field station.

CBS-TV Wraps Up 1st Tint Sponsor

CBS-TV wrapped up the first sponsor of a regularly-scheduled commercial color show, yesterday (Tues.), when Lees Carpets pacted to participate in the web's "Mike and Buff" show, aired cross-the-board from 10:30 to 11 a.m. Bank-roller will join the show for a Monday, Wednesday and Friday spread, starting Oct. 29.

With CBS counting on the public seeing its color at the time via receivers spotted in department stores, it's believed that Lees will benefit through that added audience. Mike Wallace and his wife, Buff Cobb, will pitch the commercials on the show, and viewers watching it in a store can then trek directly to the carpet department to see the product "live." That's the system on which CBS hopes to sell most of the sponsors who might come in during the initial stages of color TV.

CBS will beam the show to Boston, Washington, Baltimore, and possibly Philadelphia, as well as to viewers in the metropolitan N. Y. area. Webs plan to sell the program via four participations daily, meaning it has 17 of the 20 segments remaining available.

EDDIE CANTOR SHOW
 Producer: Archie Scott
 Writer-director: Cantor
 30 Mins.; Sun., 9:30 p.m.
PHILIP MORRIS
 NBC, from Hollywood
 (Blow)

Eddie Cantor has been fighting for this personality reminiscence type of show for almost three years and twice before something happened to snuff the deal until NBC, under his exclusive AM-TV package deal, finally okayed it. Coincidentally, Milton Blow said OK for a Philip Morris sponsorship. The rest was up to Cantor. He more than delivered on his first time at bat.

This might be broadly called a disk jockey show, but the platters are incidental, and nobody on the American show business scene could make this type of nostalgic cavalcade come off as did Cantor. With the passing of Johnson, Cantor is the heir apparent to the royal purple of intra-trade standing, and thus it is fitting that he cull from the vast experience of a broad panorama in all phases of show biz to chit-chat about Fannie Brice, Will Rogers, Al Johnson, Sophie Tucker, Ted Lewis, Sidney Skolky (whom he kudos for persevering to make "The Johnson Story" idea become a reality), Joe Laurie, Jr. (for an anecdote), Clayton Jackson & Durante.

Nobody but Cantor could recall the intimacy of Miss Brice's deliberate girummy game, the stuff about Soph and Adah Lewis, the "monolog" and "catalog" anecdote about Will Rogers, and the rest.

Nobody but Cantor, also, could have gripped the interest, working as he did solo, sans any musical background; even the "call for Philip Morris" bellhop was a mythical vis-a-vis. There were almost unnatural voids when studio laughs were lacking, such as has been the conditioning of radio audiences over the years, and it is a tribute to the comedian that the house-listener spontaneously supplied his own risibility reactions or otherwise was gripped by Cantor's anecdotes on this taped show.

The oldie records were a plus for all their needle-noise and/or the untimeliness of the gags, such as Rogers' references to bootleggers.

The commercials were integrated into the script in a manner as to make Cantor the sponsor's delight—he tied in voice-manship, Ida, and the whole book as reasons why Philip Morris is kind to your throat, your family and your friends.

In the Sunday-at-9:30 slot the star has a perfect, clear, and fast track for his half-hour stint that augurs high listenership. Abel.

WHAT'S THE STORY?

With Johnny Ambrose, Jim Little, Shirley Matson, Bill Porter, John Woods; (Chris Condon, narrator)
 Director: Condon
 30 Mins.; Sun., 1:30 p.m.
COMASSE BROS.
 WTAG, Worcester

"What's The Story?" a combined WTAG staff operation, shapes up as an entertaining rundown of the week's highlights in news, music, sports and show biz that should appeal to the Worcester locals. It's an informative and neatly paced session displaying news digging and interviewing talents of the station's staffers. Background info of events pertinent to the community and to the nation, as well, get an intelligent workover from all concerned.

On show caught the staffers dished out an effective roundup that encompassed topics as varied as a discussion on censorship, man-on-the-street opinion of inflation and an interview with Fifi Dorsay, who was playing an engagement in Worcester that week. Jim Little, of the station's news department, handled the censorship story with authority. He brought on William de Burke, of the local rag (Worcester Telegram) to express his opinion on the recent tightening of press release info by civilian bureaus in Washington. Both Little and de Burke handled the topic with intelligence. It was the stanza's highpoint.

Bill Porter, of the news department, conducted the man-on-the-street bit nicely while Shirley Matson did an okay job with Miss Dorsay's interview. Johnny Ambrose, of the sports staff, worked through a two-way phone conversation with Ford Frick, newly appointed baseball commissioner, and music-man John Woods chatted with Nat (King) Cole, who had just concertized in town. Woods also played platters of Cole's "I'll Always Remember You" and Tony Bennett's "Because of You," which he picked as "the song of the week."

Chris Condon paced the session neatly and belted out the sponsor's spiels unobtrusively.

RICHARD DIAMOND, PRIVATE DETECTIVE
 With Dick Powell, Virginia Grey, others; Frank Worth and orch
 Producer: Ken Manson
 Director: Nat Wolff
 Writer: Dick Carr
 30 Mins.; Fri., 8 p.m.
CAMELS
 ABC, from Hollywood
 (Ety)

This is one of the better shamus stanzas on the air, mostly because it injects a neat sense of humor into its private eyeing. With Dick Powell returning to the title role, the show is aired this season Friday nights on ABC, where it should draw plenty of potential Camel puffery for the sponsor.

Show caught last Friday night (12), scripted by Dick Carr, sounded almost exactly like the best whodunit novels read, and therein lay its chief value. Story was an inconsequential little thing about a narcotics gang chief eliminating a young gal who caught on to his racket. He invited Powell over to play gin rummy with him while his killers took care of the gal in Powell's office. As usual, Powell bridged the narrative with a monolog but the lines and situations were sharp and tongue-in-cheek all the way to make for a good half hour's listening.

Powell was tops as the tough but unsophisticated detective, as quick with a quip as with his fists. Director Nat Wolff reined him and the supporting cast excellently through their lines to keep the pace crackling. Producer Ken Manson handed the show top backing, including good musical bridges by Frank Worth's orch. Camel blarbs comprised the usual 30-day test business, which apparently is paying off since it's been used so long by the ciggie firm. Stal.

LAUGHTER IN THE WIND

With Ralph Bellamy, Sid Caesar, Sidor Belarsky, Brina Raeburn, Leon Janney, William Rosenwald; Bernard Green, music
 Producer-director: Hiram Brown
 Writer: Millard Lampell
 Script supervisor: Abe Burrows
 30 Mins.; Thurs. (11), 10:30 p.m.
 ABC, from N. Y.

The Jews, from time immemorial, have had the fortunate faculty of laughing at their troubles. What might have been dubious taste in other groups was always harmless and appealing in them. They laughed at misfortune and now they have a chance to laugh at their problems which have a happier genesis—the hardships and handicaps of launching a new state, Israel. An excellent example of this was last Thursday's special program over ABC, "Laughter in the Wind."

A special dramatization to aid the United Jewish Appeal, the program was highly entertaining of itself. A light-hearted program on a weighty subject—the hardships in a pioneer state—the program had warmth and appeal in its anecdotal approach to the subject-matter. The picture was harsh enough—this planting of life in the wasteland through bitter toil—but one would hardly know it through the quietly hercule, bravely-kidding, humorous instances and stories that made up the airer. A little of the humor was heavy-handed but most of it was good. And all had a disarming, warming folk-quality.

Ralph Bellamy was excellent as the narrator, pointing up the significance of the various yarns, while Sid Caesar was unusually versatile and adept in portraying the various characters who figured in the folktales. Brina Raeburn and Leon Janney gave him good support. Program was a little slow in winning the listener, the first few pages of the script were a little self-conscious, but then the airer—between superior writing, acting and directing—really went to town. Baritone Sidor Belarsky added two sterling contributions to the program in a folksong about water and another about a shepherd, both in Hebrew. At the program's close, William Rosenwald, recently returned from Israel, pointed anew to the pioneer's struggles and asked for funds to cope with the heavy influx of impoverished immigrants and refugees. Bron.

OUT OF MIND

With Hank Maloy
 55 Mins.; Wed., 12:05 a.m.
 Sustaining
 WTRY, Troy

Show strikes an unhackneyed note in evening disk jockey blocks hereabouts because Hank Maloy features a humorous approach. He is flip, tongue-in-cheek, sarcastic and critical. Fun level naturally varies, but Maloy tosses off some fair ad libs—at least they sound impromptu. Occasionally, Maloy gets close to the borderline, as with the question to the studio engineer, "Have the police raided us?" when he heard a whistle on a record.

Radio Follow-Up

Not for nought does the American-Jewish Caravan on WHN (N. Y.), Sundays at 12:30, enjoy its large Pulse rating. It is a well thought out revue, dividing its quarter-hour commercial segments among sponsors like Rokeach (genuine fish), Barracini candy and Streit matzos which announcer Jack McCoy handles with dignity and yet the proper amount of folksiness. Sparked each week by a rotating guest emcee of the calibre of Joey Adams, Henny Youngman and Phil Foster, who have been frequent repeaters, this past weekend show had George Kaye as conferrencer and he was equally expert. The home-team is a strong standard stock company of sure-fire staples such as Moishe Oysher with his secular songs (absent this show); Jan Bart with folk and pop ballads the old two Lanza excerpts, "Loveliest Night of the Year" and "Be My Love"; Sylvia Froos, who is fast becoming a regular, if she's still only in the status of a frequent returning guest; the Barry Sisters, with their Andrews Sistersesque style of expert rhythm singing; and an added starter in the mandolin Dave Apollon. Composer-conductor Abe Ellstein (known for his Yiddish music-comedy scores) is a strong instrumental focal point, and director Sholem Rubenstein and scripster Sam Dann rate big league attention because they manifest considerable good taste throughout in all their efforts. They blend the Anglo-Yiddishisms into a palatable patois, but above all the show is designed for such broad appeal that even if some non-Jewish family type of audience were to tune in on the program, which accents edibles and potables among the sponsored products, it would click.

There were several good highlights, in addition to Kaye's brand of borscht-style comedizing. Miss Froos' 1931-41-51 cavalcade of "If I Could Be With You (One Hour Tonight)," the Bart-Apollon challenge of lyrics versus music latter utilized a Chopin excerpt to prove his point on his mandolin specialty, among others.

NBC's "Big Show," back in the States after its Paris and London origins, dropped below par last Sunday (14), although jacked up in those segments with Shirley Booth and Jimmy Durante. Comedy was in the familiar formula, with the stars bantering with fence Tallulah Bankhead. Fred Allen's contribution, a monolog on Americans in Paris, missed fire badly, and Portland Hoffa's stint added little.

The better portions of the airer were in the vocal and musical department. In honor of the Dixie-to-New York show train, which brought up several hundred fans from below the Mason-Dixon Line, there was some Rebel flavor added to the proceedings. There was a good medley of fried-chicken-country tunes, Durante's "Camp-ton Races," George Sanders' "Laura Lee," Ethel Merman's "Alexander's Ragtime Band" and Miss Bankhead's "Swanee." These registered well, with good assists by Meredith Willson and the chorus.

Sanders, who disclosed a fine singing voice on the recent "Big Show" broadcast from London and Paris (and incidentally got an invitation to do a full concert because of it), also pleased with "No, Not Tonight," a tune he clefted. Miss Merman put across "Over the Rainbow," although lustier numbers are more her forte. Shirley Booth scored in some of the best moments of the program, with her interpretations of "Smoke Gets in Your Eyes" and "Look Who's Dancing" (latter from "Tree Grows in Brooklyn"). There was also a cute arrangement of "Love is the Reason," with the Misses Booth, Merman and Bankhead alternating with Messrs. Durante, Sanders and Allen.

"Big Show" needs a hypo, particularly in the comedy department, and some strong dramatic segments, to keep the 90-minute vehicle healthy. As it was, there were several points where the dialer was tempted to shop around for other fare elsewhere on the dial.

gineer. "Have the police raided us?" when he heard a whistle on a record.

Listeners who like music straight at the early morning hour may think Maloy is too gabby. Others will get a few chuckles and laughs before the platters spin. Selection of numbers is unorthodox. Miker's flat voice is not a handicap here. Service announcements are included. Jaco.

STAGE 52
 (Murder in the Cathedral)
 Producer-director: Essie W. Ljungh
 Writer: T. S. Eliot
 Music director: Samuel Hershenson
 60 Mins.; Sun., 6:30 p.m.
 Sustaining
 ABC, from N. Y.

This dramatic series, heard for eight years over the coast-wide facilities of the Canadian Broadcasting Co., is now being brought to U. S. audiences via transcription over the ABC net. Series is rated across the border as top-flight drama, with the best repertory group in Canada. Judging by the drama originally picked as the series' opener, Strindberg's "The Father," and T. S. Eliot's "Murder in the Cathedral," which was a last-minute sub to preem the series, Stage 52 goes in for the heavier, sombre stuff, apparently not too worried that this might limit its audience.

In the case of "Cathedral," as far as U. S. audiences are concerned, this very well might happen. Series preem Sunday (14) was limited in appeal, in a solid drama in verse that was a little too serious and remote. "Cathedral" has been done on Broadway, and is an interesting historical drama dealing with the intrigues of church and state in the 12th century England of Henry VIII and Thomas Becket, Archbishop of Canterbury. A lighter play, with less philosophic and historical content, might have been a better choice for a starter.

Play started a little confusedly and stilted, as it set background and exposition. It was also somewhat wordy throughout, with a little too much shouting too. Otherwise, it was a superior production, done by an excellent cast of thespians, and well directed. The Becket role had dignity and nobility. Delivery of the lines, some obscure, all in verse, was unusually clear. Play was a little too gloomy. It used a femme chorus like an old Greek chorus to aid in the telling, and a narrator to punctuate the dramatic sequences, which was a little confusing. Story of Becket's loyalty to his Pope, and the breaking away of Britain from the Catholic faith, has pertinence to today, to enhance the drama. Bron.

MYSTERY HOUSE
 With Nanette Sargeant, Forrest Lewis, others

Producer: Harry S. Goodman
 Director: Edmund Kahn
 Writer: George Anderson
 30 Mins.; Mon., 9:30 p.m.
 Sustaining
 WOR, New York

"Mystery House" is a transcribed series packaged by Harry S. Goodman. It gives evidence of being a low-budget operation via its organ musical bridges, the small cast, etc. However, script on the initialer was topflight, and it came over as an intriguing yarn which sustained interest throughout.

Concept which holds the series together is that of a publishing firm which acts out the mystery manuscripts submitted. Nanette Sargeant and Forrest Lewis, as the top editors, play the leading roles in each meller. It's not too convincing a device, but provides a framework for each week's tale that's as plausible as the talking expense accounts and similar gimmicks used on other whodunits.

Story on Monday (15) involved a likeable blackmailer milking a wealthy man whose car had run over and killed an old woman. The shakedown artist wasn't content with coin, but developed a yen for the tycoon's daughter. Actually, the hit-and-run driver turned out to be the gal, who later tried to kill the blackmailer. In the tussle, the femme was shot and the blackmailer, despite his innocence of the killing, was trapped as a murderer. It made an effective ironic twist.

Lewis and Miss Sargeant handled their parts capably, although their support was not too strong. However, "Mystery House" made acceptable open-end transcription fare. Bril.

LET'S TALK MUSIC

With Murray Arnold
 Producer-director: Arnold
 30 Mins.; Sun., 1:30 p.m.
 WIP, Philadelphia

New radio forum, originated by WIP's program director Murray Arnold, features a panel of local record promotion men with Arnold acting as moderator. Each member brings latest release from his company and discussion of disk by the other experts follows. Group also takes up new trends in popular music and spins little known anecdotes about artists.

This week's participants included John Signor, of Raymond Rosen Co. (RCA-Victor distrib); Ed Barsky, MGM Records, and Harry (Continued on page 40)

WINNER TAKE ALL
 With Bill Cullen, guests; Bern Bennett, announcer
 Producer-directors: Mark Goodson, William S. Todman
 30 Mins.; Mon.-thru-Fri., 4 p.m.
 CBS, from N. Y.

"Winner Take All" took over its CBS stand for the sixth year on Monday (15) with Bill Cullen, program's initial emcee, once again at the helm. It was a good audience participation quizzer and if the quality of the preem is sustained, it should be good for another six-year run.

Format had solid listener appeal with the accent on yocks rather than queries. Cullen handled the interviews amiably and his quick wit tickled the risibilities. At times, however, he stretched a bit too hard for a gag line. He worked the contestants through the gabfest and question periods with ease and they responded accordingly. The question stanza was played by two contestants at a time, one equipped with a bell, the other with a buzzer. The contestant who signalled first was given a crack at the answer. Three right guesses made for a prize winner. The queries were adult and taxed the listener's thinking cap as well as the player's. It was a lively session all the way.

Program expands to 45 minutes Oct. 22 when it'll take to the air-lanes at 3:45 p.m. Gros.

THE SILENT MEN

With Douglas Fairbanks, Jr.
 Writers: Warren Lewis, Joel Muroc

Producer-Director: Lewis
 30 Mins.; Sun., 10 p.m.
 Sustaining
 NBC, from Hollywood

"The Silent Men," dedicated to undercover Government agents, is routine cops-and-robbers stuff for the action fans. Judging from the preem show (14), this series is adhering closely to the usual crime program formula. Although allegedly based on actual Government crime files, the plots are as incredible as any and the scripting exploits every cliché in the book.

Standout feature of this series is Douglas Fairbanks, Jr., who fills the star role each week. He does a slick job, although on the get-away stanza he had a tough time coping with the general mediocrity of the yarn. Session revolved around efforts of the Immigration Service to block entry into the U. S. of a big-shot foreign gangster. Story mechanically went through its appointed rounds to a far-fetched but happy conclusion. Herm.

FASHIONS ON PARADE

With Sandy Taylor, others
 30 Mins.; Sun., 1:15 p.m.
 WPTZ, Albany

Series of Saturday luncheon-fashion shows in the Ten Eyck Hotel here, under auspices of Albany Downtown Fashion Assn., is counterparted on WPTZ Sunday, via taped commentaries and interviews, woven together with transcribed music. Neither the assignment nor the format falls under the classification of easy projection. Sandy Taylor, youthful disk jockey, took over the job cold on the third broadcast. He explained, on the air, that it was his first fashion party. For the second block, Taylor had a partner, Lycia Mion. With her help and the experience he gained on the initial shot, the show registered an improvement, although it still lacked smoothness and sureness.

Taylor used the technique of ensemble descriptions by women guests whom he interviewed. Miss Mion divided between commentary and interviews. The latter naturally vary in listenability, but femme dialers should be able to get a picture of the clothes modeled. The threading of music with the taped material gives a choppy effect; the difference in volume levels puts a strain on the ears. The first part of a pickup in which Hopalong Cassidy (William Boyd) visited the fashion show could not be heard clearly. Jaco.

FAN MAIL

With Jay Stewart, guests
 5 Mins.; Sun., 4 p.m.
 NORTH AMERICAN VAN LINES
 CBS, from Hollywood

This stanza is little more than an elongated spot announcement. During the five-minute run, one lengthy and another brief commercial for the moving van company are pitched up. That leaves a bit over two minutes for the non-plugging portion.

Session is pegged onto Hollywood names who answer questions from their fan mail. On the initial show, Bob Hope made a straight pitch for a Paramount Pictures contest involving the Hope pic, "My Favorite Spy." That added up to a full five minutes of commercials. Jay Stewart handles the plugs and other intro gab in okay straight style. Herm.

CBS' 150 MINS. OF KEN MURRAY

Kremlin Blasts Soviet B'casters

Moscow, Oct. 16.

Local Soviet broadcasters take a pounding in an editorial in Pravda, official voice of the Kremlin. Pravda claims the local Russian stations have many low quality programs, fail to carry enough of the Radio Moscow network programs and—most of all—don't give out with enough Communist propaganda.

Said "Pravda" to the bumbling local broadcasters: "In a number of provinces and republics, broadcasting is being carried out on an insufficient ideological-political level. Frequently broadcasters stand aloof from economic and political tasks facing the republic or oblast. . . . Few broadcasts are made dealing with Communist education of workers, while talks and lectures on Marxist-Leninist theory are being broadcast but rarely."

"A number of local radio committees fill the greater part of their transmissions with their own material and do no relay programs of the union station. As a result, the population is deprived of the opportunity to listen to many important transmissions from Moscow."

"Unfortunately, many local Party organs do not attend to questions of local broadcasting in the proper manner. To improve local broadcasting, the raising of its ideological political level is the urgent task of all Party organizations. . . ."

"The repertoire of musical, literary, and drama broadcasting of many radio information committees is still limited. The radio frequently broadcasts works of poor artistic quality, and inadequately-qualified performers are being brought to the microphone."

Coe's Stable of Writers, TV Originals Resolve 'Playhouse' Script Problem

With an eye on the intensified

competition for good story properties for television drama, what with three new hour series having premiered during the last two weeks, NBC's Sunday night "Television Playhouse" will concentrate almost exclusively on originals this year. Fred Coe, producer of the series, which is now being sponsored alternate weeks by Philco and Goodyear, revealed this week that six of the first eight productions of the new season are original stories, scripted specifically for "Playhouse."

During the time the show has been on the air (it's now in its third year), Coe has developed what amounts to a stable of writers turning out original properties. He said that it's impossible at this stage of TV's development to put them under exclusive contract, but he guarantees them a definite number of assignments each year. Program, which received a moderate budget hike this season, is now paying \$1,000 and up for a script. Coe pointed out that David Swift, one of the most prolific writers in TV, has three of the first eight shows this season, each of which is an original.

Besides the hot competition to buy rights to plays, novels and magazine stories, Coe said there are other reasons which make it wiser to concentrate on original properties. It's been discovered, he said, that too many properties had to be rewritten almost entirely for adaptation to TV. And, because part of the scripting budget went to the original writer, the show's writer necessarily got less dough. Coe said he's also found that a scripter gets along faster and more easily when he's working on his own original. In addition, the writers are better satisfied, since all rights to each story revert

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Lutheran Church Pacts TV Series

Hollywood, Oct. 16.

Production of 26 half-hour vidpix to augment its weekly full-hour Mutual network radio show, is announced by the Lutheran Church-Missouri Synod. Dramas carrying a spiritual lift will cost around \$20,000 each.

Family Films, headed by Sam Herich, is in midst of a deal to take over the production. Family originally did 26-minute film short, "Torn Between These Two," for Lutheran, and just completed a 62-minute film feature, "All That I Have," at a cost of \$80,000 for Synod.

"All" is latest of nine regular film features made by Lutheran for distribution to churches of all denominations.

Rocky Clark to WNHG

Bridgeport, Oct. 16.

Rocky Clark, veteran radio-TV editor of the Bridgeport Post, leaves paper this week and joins WNHG, New Haven, Oct. 31 as head of station's AM and TV news departments.

Dean of Connecticut's daily radio writers, Clark was formerly on the Times-Star before that Bridgeport sheet folded.

It's expected that Fred H. Russell, who handles amusements for the Post, will double over to the Clark-vacated desk.

Benton Bill For TV Citizens Board Now Seen Doomed

Washington, Oct. 16.

It looks like the Benton Bill to establish a citizens' advisory board to keep an eye on television has had the kiss of death. Proposal of Sen. William Benton (D-Conn.) to provide Congress and the FCC with an annual independent appraisal of TV programming has been given a resounding blow by none other than FCC itself.

The controversial measure, being vigorously fought by the National Assn. of Radio and TV Broadcasters as "dangerous legislation" which threatens the freedom of the broadcast media, has evoked no great enthusiasm on the part of the Senate Committee on Interstate Commerce which is considering the bill. But some members of the Committee seemed impressed when Sen. Benton testified that FCC Chairman Wayne Coy favored the idea.

It turned out last week that while Coy supported the bill the majority of his fellow commissioners were opposed to it. In a letter to Sen. Edwin C. Johnson (D-Colo.), committee chairman, Coy said that he and Comr. Paul Walker felt that a citizens' board might accomplish some good but that the majority of the Commission believes such a board is "undesirable" and that its proposed operations involve "dangers of censorship." Besides, the majority said, the commission itself has the authority to do what the citizens' board would do.

Commission majority, said Coy, feels FCC should continue to review program operations of broadcasters within its prescribed authority which precludes it from "exercising any powers of censorship." Operations of a citizens' board would be ironed out.

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MARATHON DEAL AS NBC OFFSET

Satisfied, on the basis of Ken Murray's present competitive position with NBC-TV's "All-Star Revue," that it has one of the hottest TV commodities around, CBS' video impresarios are presently blueprinting the web's major TV extravaganza to date.

Taking its leaf from NBC's two-and-a-half hour spread encompassing "All Star Revue" and "Show of Shows," CBS is planning to throw the comedian-emcee into the competing five half-hour segments (8 to 10:30 p.m.) with "An Evening With Ken Murray," in which he'll slug it out for rating honors with "All Star Revue" and the Sid Caesar-Imogene Coca display. Overall, the elaborate Murray spread will represent a talent-production outlay of from \$125,000 to \$130,000 weekly.

Multiple bugs still have to be ironed out, involving Murray's present sponsor, Budweiser, whose three-year contract expires next June. The beer company has had an exclusivity on Murray's services, in the 8 to 9 period, but has given a tentative okay for clients to move in on the 9 to 10:30 segments. CBS would prefer that Budweiser cut to 30 minutes, to permit for five half-hour commercials.

Formula Blueprinted

Formula for the 130-minute Murray showcase has already been blueprinted. It includes the present 8 to 9 display from the Maxine Elliott Theatre N. Y., with a 9 to 10 switchover for a Mansfield Theatre origination of a "Blackouts" show, with a reprise of the Hollywood and Vine opening (to achieve a continuity with the 8 to 9 show), and with Sam Levenson integrated into the show, while Murray switches theatres to resume his emcee chore.

Dramatic inserts will also be incorporated into the 9 to 10 show. From 10 to 10:30, (back at the Maxine Elliott) Murray plans a "Broadway Open House" type of informal show, backed by Benny Goodman and an orch. Flock of top names off the Music Corp. of America roster are being lined up as regulars.

Also to be ironed out is a financial arrangement involving a long-term payoff for Murray as a tax expedient.

Putting Murray into the 8 to 10:30 periods involves knocking out Faye Emerson's "Wonderful Town" show (9:30); Robert Q. Lewis' "The Show Goes On," and Steve Allen's "Songs for Sale." There have been previous intimations that all three were being axed.

If all the kinks are smoothed, CBS hopes to tee off with the Murray night the first of the year.

Too Many Kinks in Hub Color TV Grid Display Cues 'Customer' Exit

Boston, Oct. 16.

Boston's first taste of commercial color TV was anything but solid with televised Dartmouth-Tulane football game carried over WNAC-TV (13), leaving much to be desired. Reception here was snafued, with line trouble recurrent throughout the telecast, with result much of the game was not visible. When it did appear on the screen the colors were unnatural, which combined with the small screen and the inferior camera work at the source, resulted in viewers departing in droves.

Viewing was made possible to the public in several downtown stores for prospective buyers have been extremely cautious in purchasing color sets which only recently have been available here. Saturday's demonstration is not figured to be much aid in hyping sales of CBS color sets in this area, prospective buyers preferring to wait for the kinks to be ironed out.

Schwimmer & Scott Agcy. Stuck For 290G in Wake of Amer. Vitamin Foldo

Chicago, Ill., Oct. 16.

Schwimmer's Exit

Chicago, Oct. 16.

In the wake of the Schwimmer & Scott agency difficulties and the American Vitamin Associates developments, Walter Schwimmer, pret of Schwimmer Productions and of Radio Features, announced formally today (Tues.) that he is no longer associated with the ad agency bearing his name.

Formerly he and Scott were partners in the agency but actually Schwimmer left the firm in April, 1948, to devote full time to his radio-TV package syndication companies.

Financial collapse of the American Vitamin Associates has left the Schwimmer & Scott Agency holding the bag for \$290,000, which the nostrum peddler owes for radio-TV billings AVA, which has spent an estimated \$3,000,000 in radio-TV since the first of the year, was forced to cancel all commitments last Thursday (11) because of an over-extended financial position.

Jack Scott, agency pref. fighting to keep his business alive in face of the serious blow, told VARIETY today (Tues.) he is doing everything possible to pay off the AVA debts contracted by his firm. He already has approval of major creditors of the plan to reimburse them with monthly installments.

Unless AVA succeeds in its hunt for new money or a purchaser of the firm, Scott will meet obligations out of the agency's other earnings. Major creditors who have agreed to installment payoffs include WGN-TV, ABC-TV, KTLA (Los Angeles) and WLW (Cincinnati). ABC-TV carried AVA's single network venture, "Frosty Frolics," and the indie stations carried the bulk of the outfit's advertising in local markets.

No Credit Insurance

It was learned that Scott was unable to get agency credit insurance on the account when he took it over in full last August. Insurance nixed coverage because of the outfit involved. Agency began handling the Chi end of the AVA billing in April and has

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Leon Levy, Sacks Exit OF Board

Leon Levy, a major shareholder in CBS, and RCA veepee Marie Sacks will resign from the board of Official Films at that company's directors' meet next Wednesday (24). Board at that time will vote new directors to replace them.

Both Levy and Sacks will retain their stock interests in OF, but they decided to resign from the directorate on the basis that both CBS and RCA (through NBC) will eventually be OF customers and it would be better, consequently, not to have the dual exec setup.

Ed Grushkin to OF

Ed Grushkin, who recently returned from Europe, where he headed up the ECA (Marshall Plan) Radio department, is now with Official Films in charge of programming and production.

Plans are to divide his time between the U. S. and Europe, where Official is setting up production of various properties now in its stable and properties for which they are now in the process of negotiation.

'Clock' to Unwind On ABC-TV Via Lend-Lease

NBC-TV's tight program schedule, which leaves the web with virtually no open evening time, resulted in a lend-lease arrangement with ABC video for "The Clock," which preems on the latter web tonight (Wed.).

Program is owned by Manny Rosenberg and Larry White, indie packagers, who had leased their rights to NBC, with the pact in effect until next March. NBC aired the show last summer, produced by Herb Swope, Jr., and on the basis of its summer success, Rosenberg and White succeeded in lining up Rhodes Pharmacal as a sponsor for this season.

When the two packagers took their deal to NBC, however, web execs found they could not fit the show into their schedule at a time acceptable to the advertiser. As a result, NBC is leasing the package, to ABC until its pact with Rosenberg and White expires.

Ad Agencies Find Profits Dwindling To 1% in TV Rap

Agencies that for a long time were bemoaning their fate, because the networks were wresting control of programming from them, are singing another tune these days. Most of them today are only too glad when a "Pat" Weaver, on behalf of NBC, or a Hubbell Robinson, acting for CBS, invite them into the sponsorship fold with a ready-made network package.

The sad truth is that agencies that have been plunging deeply into production on their own, are finding their profits dwindling at an accelerated pace. They reflect back on the days when a 15% commission on billings meant a 5 to 6% (one-third) profit for the house, in contrast to the 1% that's left for those agencies burdened with house-produced shows.

Each new show means putting on an additional 60 to 70 people. Comes cancellation time or loss of the account, and the agency hasn't the heart to fire all of them; invariably 25% of them are kept on.

Some of these latter agencies are beginning to play it the other way. They're going outside for their packages, either to independent packagers or the networks themselves, willing to risk the attendant loss of control. So long as it only involves an expenditure for commercial copy, they're happy. The sponsor as a rule doesn't care—as long as the show that's bought delivers a rating.

BERLE TO GUESTAR IN 'LUCKY' STRAIGHT PLAY

Milton Berle will star in a one-hour straight play on the Robert Montgomery "Lucky Strike Theatre" on NBC-TV this season, though the exact date hasn't been determined, depending on Berle's mid-year vacation or end of season plans. Fact that his own Tuesday night Texaco show follows the Montgomery stanza by 24 hours, would prevent his doing the guest shot at any other time.

Berle still "owes" Montgomery the one-shot from a reciprocal deal negotiated last season, when Montgomery guested on a special Berle program. Berle will probably do a comedy vehicle for the Lucky Strike show.

Orange-Crush's MBS Buy

Orange-Crush has bought "Green Hornet" on Mutual. Series, which started on MBS in 1938 and has been off the web for some time, will go into the Wednesday and Friday lineup at 5-5:30 p.m. local time.

Trendle-Campbell package was linked via Fitzmorris & Miller agency.

Is your advertising agency prepared to put you on TELEVISION...at a profit?

*Television has
"arrived" in many
agencies...but not every
agency has "arrived"
in Television!
Advertisers are
learning that experience
is the only teacher in
making Television
pay a profit*

NOW that the press-agentry is giving way to audience statistics...now that rosy predictions are being replaced by solid case histories...now that advertisers are after sales instead of mere prestige...the whole picture is beginning to get clearer.

Today, there are a number of facts about TV that you can paste in your hat and base decisions on.

One is the fact that Television, as a major medium for selling goods, is here to stay. No other medium in history has ever hit with the terrific impact of TV!

Business men in major industries who, for years, "accepted" advertising as a necessary part of business operation, have been literally amazed on comparing sales figures from TV homes and non-TV homes, TV territories and non-TV territories.

Another fact is that *despite* its terrific impact on sales, Television affords opportunities to lose money as well as make it.

In the past year, more than 150 network shows failed to click.

A third basic fact to remember is this: no agency without a long and successful record of selling goods *before the advent of TV* can be expected to better its performance simply because it has a new outlet for its efforts.

A fourth fact becoming apparent to advertisers is that no agency can learn television overnight. Tooling up for television in an agency calls for complete "reconversion"...thorough indoctrination of all executive and creative people...creation



FOR CAMELS. JOHN CAMERON SWAYZE brings the news to millions five nights a week on the Camel News Caravan over the NBC network. These millions also hear the news that more people smoke Camel cigarettes than any other brand.



FOR COLGATE'S FAB. 3-TIME-A-WEEK, DAYTIME TV... the dramatic show "Miss Susan", starring Susan Peters ... is making sales—and is reaching viewers at a lower cost per thousand than any other five-time-a-week, daytime dramatic show.



FOR M&M'S CANDIES. "SUPER CIRCUS", highest rating TV network children's program, has given M&M'S Candies such a sales boost in 18 months that M&M'S is now the number one seller of all bag-packaged candy. One of TV's really great success stories.

Shown here are some of the 38 programs telecast each week for clients of the William Esty Company



FOR CAMELS. SID CAESAR AND IMOGENE COCA continue in the most sensationally successful TV show of 1950, "Your Show of Shows". Live film and animated commercials on this show sell Camel's sensible 30-Day Mildness Test.

FOR COCA-COLA. "ROOTIE KAZOOTIE", another five-time-a-week show for The Coca-Cola Bottling Co. of N. Y., Inc., features a steady parade of such youngsters' heroes as Phil Rizzuto and Ralph Flanagan, selling the "Coke's A Natural" idea.

FOR COLGATE'S VEL AND SUPER SUDS. "STRIKE IT RICH"—the dramatic, human interest quiz show—is proving that even in the morning TV can do a great job. Today "Strike It Rich", at 11:30 A.M., has a higher rating than most afternoon TV shows.

of large and separate departments, and slow, painstaking integration of many new, specialized talents into existing operations.

That is why you can count on your fingers the number of agencies with really intensive TV experience. Currently, the William Esty Company has more network television programs on the air than any agency in the business...more than a third of its total billings, in fact.

This agency pioneered in TV from its beginnings...currently has 38 separate programs on TV every week...is selling one or more brands of packaged goods to every TV family in that area of the country where 66% of all retail sales are made...is investing for its clients sums ranging from \$100,000 to several millions a year...and, in return, is obtaining for clients interested prospects at costs as low as 76 cents per thousand!

The complete story of this agency's TV experience—with facts and figures on results—has been put into compact, easily digested presentation form. Advertisers, wondering whether or not they can use TV profitably, will find this material interesting.

A call to Mr. Wood, MU 5-1900—or a note—will bring it to you. Without any obligation on your part.

William Esty Company, Inc. Advertising

100 EAST 42ND STREET • NEW YORK 17, NEW YORK

Murray Hill 5-1900



FOR CAMELS. "MAN AGAINST CRIME", starring Ralph Bellamy—consistently one of the top two ranking mystery shows—continues for the third straight year...and Camel continues to be America's largest-selling cigarette.



FOR COCA-COLA. SHERIFF BOB DIXON entertains the youngsters every afternoon, five days a week. One of several programs a week for The Coca-Cola Bottling Company of New York, Inc.



FOR CAMELS. "THE CAMEL MOVIE HOUR" is presented three times a week, from eleven to mid-night, in six major markets—features top-flight films for the late-viewing fans—reaches good Camel prospects at costs as low as \$1.10 per thousand.

FOR CAVALIER CIGARETTES. THE "GARRY MOORE SHOW" is doing a real selling job. This show was the first successful daytime variety program on Television and constitutes another interesting example of Esty pioneering in TV.

TV SPOTS FOR "EVEREADY" BATTERIES, as well as for Prince Albert Smoking Tobacco and The Coca-Cola Bottling Co. of N. Y., Inc., are currently proving that interesting, memorable Television spots can be a very effective use of the medium.

FRANK SINATRA SHOW
 With Perry Como, Frankie Laine, Andrews Sisters, Broderick Crawford, others; Axel Stordahl orch
 Producer: Max Gordon
 Director: Jack Donohue
 Writers: Howard Snyder, Al Schwartz, Hugh Wedlock, Arnold Auerbach
 60 Mins.: Tues., 8 p.m.
 Participating
 CBS-TV, from N. Y.

On the assumption that it's best to fight fire with fire, CBS-TV opened its onslaught to dethrone NBC-TV's Milton Berle with the unveiling of its new Frank Sinatra show last Tuesday night (9). But on the basis of Sinatra's preem, the jury will have to ride it out a few more weeks to determine if CBS will succeed. Newest Tuesday night entry was spotty, taking full advantage of its all-star talent lineup to sparkle in some spots, and settling down to a slow walk in others. Job now is for CBS to inject that sparkle into the full hour.

Show carries a reported \$41,500 talent and production budget. On the initialer, most of that coin must have been splurged on the talent, since the production was kept to a minimum. Granted that not every variety show needs dancing girls and ambitious stunts, viewers still have a right to expect more than painted flats and single dimensional backdrops from what's supposed to be a major network offering. And, no matter how good a singer is (and who could top that Sinatra-Perry Como-Frankie Laine-Andrews Sisters parlay in the vocal department?) TV has still advanced to the stage where no vocalist can get away with singing in front of a blank curtain.

Stanza had much to recommend it and to give it promise for the future. With the exception of the few dull spots, it was fast-paced and bright. Sketches were imaginatively scripted and fun to watch, perhaps mainly because the cast seemed to have such a buff time playing them. And, most important for the future, Sinatra demonstrated again that he's become a hep showman on all counts. He kidded in the sketches, tossed his gags with the aplomb of a Hope or a Crosby and generally displayed a smooth, easy and infectious personality which should build in succeeding weeks. And he can still sell a tune with the best of them.

Show also marked the debut of legit producer Max Gordon into video, but exactly what his contributions were was difficult to figure. If he's responsible for booking the talent and for putting it to such good use, then he's to be commended as a welcome addition to the medium. Also, if it was his idea to rule out the usual meaningless ballet, then he also rates credit. But, by the same token, it's his responsibility to trim the number of songs and get more variety into the layout. Perhaps because of the talent involved, there were eight vocals on the preem—and that's a lot for any single hour. Mario Lewis was exec producer on the show.

Como, Laine and the Andrews Sisters naturally handled their vocal chores expertly, but all of them surprised with the fine way they participated in the skits. Both sketches were good, one spotlighting the incongruities of what might happen if the scenery department delivered the wrong sets for a show and the other featuring Sinatra, Laine and Como as the housewife husbands of three femme ball-players—the Andrews, of course. Sinatra's scripters also handed him some bright lines on his own, including the anticipated but cleverly its mention of Ava Gardner and his running tiff with newspaperman Broderick Crawford, the final guest, was apparently along just for the ride, coming on stage at the 8:30 "intermission" to kibitz with Sinatra about the current "Movietime, U.S.A." That intermission idea, incidentally, could be worked into an okay feature with a little more imagination. Axel Stordahl orch did a neat show-backing job.

CBS is selling the show on a participation setup. Ekco Products, through the Earle Lugin agency had the first 15 minutes on the initialer, pitching kitchenware amicably via film spots and Sinatra's live blurbs. Breaks at the quarter, half and three-quarter poles for house plugs interrupted the show's continuity needlessly. *Stat.*

Ethel Shutta's Chi TV Show
 Chicago, Oct. 16.
 Ethel Shutta is now in the Windy City for a new tele show. "Ethel Shutta's Studio House," a situation musical stanza especially written for her.
 Truly McGee is scripting.

ABBOTT & COSTELLO SHOW
 With Phil Regan, Gale Storm, others
 Producer-director: Charles Friedman
 TV Director: Kingman T. Moore
 Writers: Eddie Forman, Cap Costello
 60 Mins.: Sun., 8 p.m.
 COLGATE
 NBC-TV, from N. Y.
 (Sherman & Marquette, Ted Bates)

Abbott and Costello have a long theatrical history and probably as long a memory. Comics, taking their turn on the "Colgate Comedy Theatre," have drawn on items that have been staples on the burley circuits for many years. Result is a lot of familiar entertainment more keyed to the juve trade than to adults.

This comedy tandem were given staunch assists by Phil Regan and Gale Storm on their starter for this season. But in the main, it was an all-A&C show with the cameras rarely taking their lenses off the team. Bigger pauses between their sketches would have permitted Abbott and Costello to be more selective in their material and at the same time would have given this session more variety.

Duo attempted too much on their own. They were on camera for virtually the entire hour during which time they used up a lot of material, some of which was fairly funny, albeit familiar. The old sketches in which Costello pantomimes piano playing, recitation of the Jonah and the whale story and the invisible bartender bit were well done, but except for the crop of viewers who weren't weaned on burlesque it was traditional material. Their rendition of these pieces, however, gives further proof of the durability of these items to this day.

The show had a slight thread of continuity which was ditched when convenient. Phil Regan, playing a competition for Costello for attention of Miss Storm, did a pleasing bit of song-selling and Miss Storm did likewise.

Productionwise the team came out ahead of the timeclock and there was some embarrassment when the boys just didn't know how to handle the vacant time. But after a little to do about "are we on the nose?" they picked up an ad lib out of the files, but still finished short. *Jose.*

BOSTON BLACKIE
 With Kent Taylor, Lois Collier, Frank Orth, others
 Producer: Ziv Television Programs
 Director: Paul Landres
 Writer: Herb Pudum
 30 Mins.: Mon., 10:30 p.m.
 FORD DEALERS
 WNBT, N. Y.
 (J. Walter Thompson)

"Boston Blackie" has had a long and distinguished career in radio as one of the top gumshoes. Its transference into video films indicates that this super-sleuth will have to get a more adult stature if he's to go on the late evening spectrum. Yarn caught in the series (15) was badly edited. Sequences were too choppy and were more confusing than enlightening to the viewer. Another bad part of the series is the fact that the regular law enforcement officers as represented by Frank Orth are a little too stupid to keep up with this private eye.

Yarn concerned itself with scenes and a murder. The film attempted to create atmosphere and background too rapidly before swinging into the story. "Boston Blackie" is found unconscious near the body of a mobster. He's able to shift suspicion from himself and then sets about tracking down the real killer. Since a medium is involved, he uses a fake scene to trap the killer.

The series seems to have its quota of action. Kent Taylor makes a picturesque "Blackie" and Lois Collier is decorative as his fiancée, but the grade of writing and the degree of imagination shown seem to be several levels below adult fare.

The Ford film commercials are done with their usual good taste and effectiveness. *Jose.*

FOOTBALL THIS WEEK
 With Norman Sper
 Producer-writer: Sper
 15 Mins.: Thurs., 10:45 p.m.
 WABD, N. Y.

"Football This Week" is a syndicated vidpic series, handled by Station Distributors, Inc. It's beamed on 16 stations, some of which have bankrollers for the airer. Each edition gives a forecast by Norman Sper of the probable results of the following Saturday's college grid games.

About 15-20 are covered with film clips of a play by each squad. Thus Columbia's passing strength will be illustrated by some footage showing a Lion aerial attack, or Dartmouth's line power will be demonstrated by old celluloid of a

DANNY THOMAS SHOW
 (All Star Revue)
 With Milton Berle, Kay Starr, Bunny Lewbel, Hurricanes, Lolo, Lou Bring orch
 Producer: Leo Morgan
 Writers: Bob Schiller, Phil Sharp, Aaron Ruben, Jerry Seelen
 60 Mins.: Sat., 8 p.m.
 PET MILK, KELLOGG'S, SNOW CROP
 NBC-TV, from N. Y.
 (Maroon, Gardner, K. & E.)

Danny Thomas, last of the alternating toppers to hit the channel on the three-way-bankrolled "All Star Revue" over NBC video, did such a whammo in one particular spot last Saturday (13) as to arouse some negative criticism both apart from and in connection with the show.

After a routine three-fourths or so, the show got the comic's ultra-specialty. This is the "Lebanese Wall," known officially as "An Ode to a Walling Syrian." It's one of the boldest pieces of material in any buffon's book, and since it had the benefit of enactment by the performer whose trademark it bears, it was a terrific winner.

The "Wall" has wallowed for Thomas all over the saloon circuit. It's seldom he can get off the floor without displaying it, and it doesn't matter how many times payees have seen the riotous stuff. So out came the lagniappe from the Levant as the virtual finale of Thomas' preem "All Star" stint.

With the biggest of his numbers now off his chest, his troubles will presently begin. This seems obvious on the basis of the hour as a whole, which had little else to recommend it as far as Thomas' contributions are concerned. TV viewers won't go for reprisals of the walling act, and unless he can provide a series of sequels, his video "emergency period"—material bankruptcy—figures to start double-quick.

True, he adapted and embellished the wallery a bit for this videopus, but it was essentially a replica of the cafe-developed conception.

Kay Starr continues as part of the company. She did "The One I Love" and, later, a novelty, "Don't Tell Him What Happened to Me." Both were offered in her particular up-pitch style. Still later she paired with Thomas in "Take Me Back to Tulsa," a pseudo-country piece of fluff.

The special name was the much-guested Milton Berle. Since the entire show was atmospherized a la nitery rehearsal, Berle was touted on reverse professional behavior vis-a-vis Thomas and vice-versa. Thus after Berle appeared "humble" and Thomas "brash" and both came a cropper (also doing a burnup), they switched to their normal technique. Especially and including the duo's stripping from the waist up, what was aimed as a funny teehee came out tepid teehee. For some reason that didn't add up, disk jockey and moderator Barry Gray ("Author Meets Critics") was thrown in as Berle's "coach." The cameras did him no favor—showing him mostly in oblique profile while haranguing Berle.

In the act section the Hurricanes, three men and a girl, did their socko adagio with its great zig-zag tossing finish. This act is fast becoming a familiar vaudeo standard. A nice score also was racked by a plate spinner who had six pieces of crockery whirling away on a table after giving them a start. It's a novel briefie done by Lolo (of Lolo & Lita), who also did a corking eccentric bit with elongated shoes. He worked solo on this layout.

The one moderately good sketch—in the forefront—paired Thomas with his nine-year-old protegee, Bunny Lewbel, playing his daughter. It had Thomas, in Italian dialect, celebrating her birthday at a plush cafe. The kid gave him the inside on how to order, etc., doing same in the snazzy vocabularic style ordained by the script. She's a real cute youngster with lotsa poise and is well spoken. The show ran over, so that the last part of his vocal "goodnight" to Bunny was lost to viewers.

A big how can be taken by the cameramen for their fine angle shots during the "Wall" number. Also the superb lighting therein. On the plug side, the novelties in the Pet commercials are beginning to reach too much. *Truu.*

frontal assault. Occasionally the action shots are varied with slow motion, stop-camera shots and diagrammatic superimposition. These add to the understanding of the game and should be used more frequently.

Editing of the clips is fair and music background can stand considerable improvement. Sper's commentary is simple and to the point. He's off-camera, except for the finale where he exhibits a list of other games with his prognosis. *Sal.*

Tele Follow-Up Comment

Barbara Bel Geddes and Barry Nelson doing a short bit from their current Broadway click, "Moon Is Blue," sparked an otherwise so-so stanza of CBS-TV's "Fred Waring Show" Sunday night (14). With the entire program pegged to points of interest around N. Y., Miss Bel Geddes and Nelson reprised the sequence in which he picks her up (or vice versa) on the observation tower of the Empire State Bldg. Despite the sketch having been tossed cold into the middle of Waring's usual assortment of songs and production numbers, duo registered solidly, leaving viewers hoping for more. As such, it was a terrific trailer for the legitier.

Show otherwise was a watered-down replica of the recent "On the Town," and while it had its bright spots, it tended to drag, particularly in the opening half-hour. Waring's running gag with the weighing machine at Grand Central Station ran too long. Tunes were handled competently by Waring's talented Pennsylvanians but the overall impression was mild—perhaps because none of the numbers actually succeeded in capturing any of the flavor of N. Y. As usual on this show, the production and camera work were tops.

Barry Gray is getting the NBC buildup but somehow, that Sunday midday "Author Meets the Critics" is not achieving its purpose, at least not yet. For one thing, the crack-of-noon time-slot for a discussion of this sort seems off-schedule. The impression persists that this is not the sort of palaver for an early Sabbath noon show, and that Eloise McElhone and Jack Barry, the protagonist and antagonist, not to mention Gray, should have stood in bed. That even goes for the authors, but these are the casuals and the casualties sometimes on this type of programming. As for Gray, he's in an anomalous position. If he gets too opinionated they'll scream that he'll opine on anything from cold cuts to hot French postcards. If he remains the passive moderator that he now is, the show's missing the ultimate end-result and objective—that of projecting this midnight delay-commentator (actually the record-playing phase has long since become purely coincidental) as a new NBC personality. It's about as static as that walk-on Gray did on the debut Danny Thomas show where Milton Berle upstaged him—on two cameras yet! Gray did an unwitting commercial for Kremel or Vitalis—the back of his head was beautiful—and somehow the cameraman permitted him to sneak in a half-profile. In the main he looked like a have-lux-will-travel John Carradine. As for "Authors," he certainly gets the stellar lens treatment, but even Miss McElhone's usual garrulousness couldn't make this, the third midday stint, spark.

"Texaco Star Theatre" threw about everything it could into the Milton Berle-starring Tuesday-at-8 NBC-TV'er. If a succession of marquee names could keep viewers from swinging toward the new opposition—Frank Sinatra's show

KING'S CROSSROADS
 With Carl King
 Producer: Sal J. Turrell
 60 Mins.: Alternate Wed., 10 p.m.
 Sustaining
 WJZ-TV, N. Y.

"King's Crossroads," which preemed on WJZ-TV, N. Y., Wednesday (10), is an hour-long collection of film shorts of varying interest emceed by Carl King. Last season the stanza was beamed over WOR-TV, N. Y. In the show's present slot it will be aired alternate Wednesdays with ABC's "Celanese Theatre."

Among shorts screened on the opening bill were clips on a bull-fighter, a South African wild animal reservation, a symphony orchestra, the Canadian Rockies in mid-winter and an Arne Sucksdorff one-reeler on Lapland customs. All were accompanied by King's unctuous commentary. While his explanatory comment blends in well, it nevertheless isn't strong enough to offset the dated films.

Moreover, the 10 p.m. time segment militates against snaring a sizable viewer audience with this type product. For on rival nets are a boxing match, wrestling, a quiz show and full-length feature pix. It seems doubtful that the familiar celluloid material in "Crossroads" would overcome the competition. Films, incidentally, are supplied by Sterling Television Co. *Glib.*

on CBS with Perry Como, Frankie Laine, and Andrews Sisters—this had the potential. Counting Uncle Miltie, it newspaper three-sheeted "10 stars—count 'em—10" in circus style; Ezio Pinza, Boris Karloff, Dennis O'Keefe, Teresa Wright, Constance Moore, Mary Beth Hughes, Arnold Stang, Nanci Crompton, and Walter Winchell. The individual stunts ranged from good to cliche, but the sketches overall were a bit malnourished.

Berle's Christopher Columbus teooff was nothing. But Pinza's return curtsy (Berle played the basso's show recently) again pointed up the singer's lure. Pinza promptly gave with a TV preem of one of the top touted tunes from the upcoming Broadway musical, "Paint Your Wagon"—"I Still See Eliza"—and followed with another goodie, "My Concerto," both of which he's cut for Victor as a coupling (and mentioned by him to help platter sales).

Berle cut it down to size again via a Halmet parody that pot-pouried himself as the Melancholy Dane, Karloff as the King, Arnold Stang as Laertes, and Miss Hughes as Orphelia. Any takeoff on Hamlet has two strikes against it, since it demands a character comic, which, with all his versatility, Berle is not. Only Stang was genuinely funny. Of course, the idea of Shakespeare killing himself in anguish for the black-out was quite in order as commercial candor.

Looking very chichi in strapless black sequin gown, full-length gloves and a load of blondbish personality, Miss Moore sold "Lullaby of Broadway" in her own clever fashion. Then followed Berle in various makeups in a Hollywood casting office skit. Miss Wright and O'Keefe did virtual walkons, this in behalf of the "Movietime U. S. A." campaign. Best bit was the Moore-Hughes-Berle threesome taking off on "Everything I've Got Belongs to You." Berle's pairing with Sid Stone for the midway commercial, usually reserved for Stone solo, was good for chuckles in its Chinese pattern of patter and song.

Walter Winchell, making his first appearance on a TV commercial entertainment, got the show off on an interesting excursion. After handing and voicing a kudo scroll to Berle, citing him for his Runyon Cancer Fund "television - Berlethon" last summer, Winchell retired, to be represented even more vividly via his series of "orchids" in which N. Y. Mirror his column was facsimiled—the salutes being brought out in readable boldface type. The succession of performers in their orchidaceous stints was fine showmanship and great pacing, so anyone who was inclined to drowse or deviate up this point was brought back into camp.

Miss Moore in an even sexier getup (her third of the show), did "I Get Ideas." Then the extra-special toe terps, with those impossible spins, whirls, rotations and pivots, by the luscious and shapely Nanci Crompton, who's strictly a showstopper. Berle borrowed the "get ideas" from Miss Moore to bow to Hope, Cantor, Benny and Skelton, illustrations of whom were displayed as he did his songs and patter-sent appropriating their material. Pinza's followup contribution was a full-costumed "Marriage of Figaro" aria. Final orchid went to Larry Steel's Harlem revue at Sugar Hill, N. Y., a big parade of the bandsters and the Sugar Hill dancers in a sizzler that even displayed grinds. The signoff was a Berle-Moore-Pinza-Hughes-Karloff "Great Big Orchids to You."

Ted Mack "Family Hour" on ABC-TV wears well. On Sunday (14) there was a musical hackback to the tunes of the '20s. The Woodside Sisters, a three-gal vocal group; Jean Steel and Andy Roberts capably warbled such numbers as "Whispering," "On the Alamo" and other songs of a generation ago.

A medley of oldies were well handled by organist Mark Laub. He later returned to join accordionist Charlie Magnante and pianist Al Evans in a sprightly arrangement of "I Know That You Know."

Second portion of hour show appeared to be better produced and had a lot more punch than the warmup initial 30 minutes. Emcee Mack tried to endow the proceedings with a "living room" atmosphere and succeeded for the most part. A community sing (with lyric slides on the screen) proved a homey closer. Guests Jack Powell, the drumstick virtuoso from vaude; and ballet team of Ruthanna Boris and Frank Hobi scored with their respective contributions.

KEEP POSTED

With Martha Rountree, Lawrence Spivak, moderators; Sen. William Knowland, Stanley Hornbeck, Nelson T. Johnson, others; Allyn Edwards, announcer
Producers: Rountree, Spivak
Director: Vic Guidice
30 Mins.; Tues., 8:30 p.m.
CURTIS PUBLISHING CO.
DU MONT, from Washington (BBD&O)

"Keep Posted," new current issues airer, lined up a timely and controversial figure for its preem Tuesday (9) in former vespene Henry A. Wallace. It turned out, however, that the booking was too timely and hot, because Wallace (who on the same day testified before the McCarran committee) bowed out on advice of his lawyer. That didn't prevent the airer from offering a fast-moving, interesting discussion of the question, "What's Next in China?"

Packaged by Martha Rountree and Lawrence Spivak, who are also behind "Meet the Press" on NBC, "Keep Posted" differs from "Press" in having the man in the news interviewed by other politicians, etc., instead of journalists. Also, on "Press" the interviewee is quizzed on a variety of topics; here there's just one subject. On the initialer, Sen. William Knowland (R. Cal.) and Nelson T. Johnson, former ambassador to China, were skedded to be on the interrogation panel. Due to Wallace's no-show, Knowland took the spotlight, with Stanley Hornbeck, ex of the State Department, and Johnson on the panel besides Spivak. Additionally, there's a "Citizens' Panel," composed of prominent individuals who also have a chance to toss queries at the main guest, Miss Rountree, and Spivak are joint moderators, although he also throws some of the queries.

Discussion was on the question of "what went wrong in China, and why?" Knowland stated his position that the U. S. didn't do everything possible to prevent China from turning to Communism, declaring that the public isn't getting full knowledge of events in that country, past and present. He made an articulate, emphatic witness, expressing his views crisply.

Use of the "citizens" is a good idea, although it might be more smooth to call upon them in one segment of the show. What can make an entry of this type genuinely stimulating is having expressions of the widest possible gamut of opinion, and if the producers get reps of divergent points of view and give them a fair shake, it should prove a worthwhile entry. There were a few production bugs particularly the lighting, but these should be shaken out when the stanza moves to a different studio as scheduled.

Commercials for Saturday Evening Post (Curtis, incidentally, backed "Press" during the summer) were good, pointing up stories and articles related to the question at hand. Bril.

THE CANDIDATES:

With Clifford T. McAvoy, Joseph T. Sharkey, Rudolph Halley, Henry J. Latham, Michael Bartell; David Snell, moderator; others

Producer: Edythe J. Meserand
Director: Roger Bower
30 Mins.; Mon. (15), 7 p.m.
Sustaining
WOR-TV, New York

Citizens Budget Commission co-operated with WOR-TV in presenting this quizzer, on which the panelites were the five candidates for president of the N. Y. City Council. It included Clifford T. McAvoy, American Labor Party; Joseph T. Sharkey, Democrat; Rudolph Halley, Liberal, Fusion and Independent; Henry J. Latham, Republican; and Michael Bartell, Socialist Workers.

Program was pegged on queries tossed by members of the budget group, with David Snell moderating. It was a lively session, covering a lot of ground. That was, in fact, one of the airer's weaknesses. Since the budget boys were interested in so many specific questions, the views of the politicians had to be rattled off quickly. In some cases the CBC reps sought to get just a show of hands on the issue, but naturally some of the office-seekers wanted time to explain.

Camera work was slow in spots. At one point, when a show of hands was called for, the cameras were not on the candidates.

The show, nevertheless, was worthwhile, in giving the citizens a chance to hear the views of all the men on the ballot in the upcoming election. And the fact that a forum was provided for five differing parties sparked interest. It was the second time the quintet met on WOR-TV. On Friday (12) they were on "Between the Lines." Bril.

HERB SHRINER TIME

With Lenka Peterson, Peggy Allenby, Biff McGuire, Eda Heinemann, Joseph Sweeney, Paul Huber; Bernard Green orch
Producer-director: Ashmead Scott
Writers: Roy Cammeran, Arthur Stander, Shriner, Scott
Supervisor: Paul Franklin
30 Mins.; Thurs., 9 p.m.
CLUETT, PEABODY
ABC-TV, from New York (Young & Rubicam)

Herb Shriner, who has done considerable guesting on video, has been installed in his own show, which should be a bright spot in TV's comedy annals. The Hoosier comic has been given a fresh format. After a seven-minute segment in which he did a straight monolog, Shriner introduced a story featuring characters from his Indiana home town. He stood on the sidelines or in the background, narrating, commenting on the action, tossing off a pertinent gag—somewhat in the manner of "Our Town." It provides a good vehicle for his hesitant, neatly-timed witticisms, his dry understatement or fanciful hyperbole.

On the preem Thursday (11) the story line (devised by producer-director Ashmead Scott) concerned a Romeo-and-Juliet situation between the daughter of an aristocratic family and the son of a nouveau riche. It started appealingly enough, although quickly resolved into a familiarized pattern. It couldn't have stood up on its own, but as the jumping-off for Shriner's whimsicalities it was okay fare. Less hackneyed yarns will give the airer more punch.

The dramatic portion was nicely presented, however, with good thesping by Lenka Peterson as the girl, Biff McGuire as the swain, Peggy Allenby and Paul Huber as the irate parents, Joseph Sweeney as the barber and Eda Heinemann as the librarian who brought the warring factions together. There were some effective and charming touches, and Shriner's interpolations were clever. They're based on keen observation of people and have a down-to-earth quality; for example, his remark that "the only privacy you get in this boarding house is your own towel."

Shriner socked over the commercials. In the midway spot he did the commentary on a film of his inspection tour of the Cluett Peabody plant, getting off some silly gags. In the final plug he uncorked some amusing lines anent an Arrow shirt and tie on a dummy. These are pitches that don't invite tune-out. Bril.

BETWEEN THE LINES

With Eugene F. Bannigan, guests
Director: Charlotte Armstrong
30 Mins.; Fri., 7 p.m.
ASSOCIATED FOOD STORES
WOR-TV, New York

(Coordinated Advertising Corp.)
TV's growing importance as an effective sound-off medium for political campaigners was dramatically pointed up on "Between the Lines," which launched a new series on WOR-TV Friday (12). A politico's impact on the polls is bound to hinge on his performance on programs such as this. It was an informal off-the-cuff stanza which not only performed an important public service but dished out a brand of TV excitement rarely found in prepared and rehearsed scripts.

The program scored a coup right off by getting as its initial guests the five candidates in New York City's President of the City Council race. It marked their first TV meeting during the campaign and the manner in which they got after each other made for an electric 30 minutes. Eugene F. Bannigan, moderator, set the format which allowed each candidate to ask one question of any other candidate. A battle of words followed which made for vivid viewing and listening and was marred only by inopportune sponsor interruptions. The sponsor was contributing a much needed public service with this airer but the constant breaks during the heat of the argument made it at times a public nuisance. The commercials obstructed and interfered with the steady flow and the stimulating effect which the candidates were projecting was difficult to pick up.

The candidates, Joseph T. Sharkey (Dem.), Henry J. Latham (Rep.), Rudolph Halley (Lib.-Ind.-City Fusion), Clifford T. McAvoy (Am. Labor), and Michael Bartell (Soc. Workers), were given equal opportunity to sound off but Sharkey and Halley hogged the stanza. Halley, who got his TV weaning from last season's Kefauver Committee hearings, came across with a sharpness and vitality the others lacked. Sharkey, who received the brunt of Halley's queries, was ill at ease (he didn't know, he said, that the four other candidates were going to be there).

(Continued on page 40)

GOODYEAR TELEVISION PLAYHOUSE

(October Story)
With Julie Harris, Leslie Nielsen, Jane Rose, Billy Lynn, Jackie Scholle, Ben Grauer, John Cameron Swayze, Maureen Cannon, others
Producer: Fred Coe
Direction: Delbert Mann
Writer: David Swift
60 Mins.; Sun., 9 p.m.
GOODYEAR
NBC-TV, from New York (Young & Rubicam)

"Goodyear Television Playhouse" preem'd Sunday (14), alternating with "Philco Television Playhouse," which for the past three years has been in the 9 p.m. Sabbath slot on a weekly basis. Judging from the initialer, the series is being strengthened. Goodyear is using the same producer (Fred Coe) and director (Delbert Mann) as Philco.

"October Story" was an appealing yarn, with Julie Harris turning in a standout performance. Miss Harris, the 25-year-old legit actress who in 1949 won plaudits for her thesping in "Member of the Wedding" on Broadway, was again cast as a sensitive adolescent. In this case she was a tomboyish teenager who has invented a collapsible television set which she built from \$2.14's worth of junk. Giving the vehicle an original teleplay by David Swift, a realist, impact were the young inventor's feelings of inadequacy and immaturity, her fear that she's unattractive, ill-poised, poorly dressed, and as her school yearbook put it, "lump."

She began to fret over her "lumpiness" when NBC assigned a public relations man (Leslie Nielsen) to watch over her as she built the remarkable receiver. Scenes in which the gal tried to gain Nielsen's respect and affection, although her family is poor and whacky and his contacts have the glamour, chic and sophistication of the slick television world, registered with poignancy. However, this serious mood was frequently disrupted by hokey comedy relief, a hard-of-hearing grandfather who misinterpreted everyone, an aunt who was a palmist-phrenologist-crystal gazer, a delivery man with a two-year supply of spaghetti, a cliché fast-talking waitress, etc. This was a roadshow "You Can't Take It With You" attempt.

Fortunately, when Miss Harris and Nielsen were alone the piece came over convincingly and dramatically. Adding realism was the opening scene, lensed live from the skating rink at Rockefeller Center, with Ben Grauer as a man-in-the-street interviewer who happened to find out about the girl's TV invention. Finale, in which she discovered her womanhood and Nielsen recognized her as a person and not merely an assignment, was done live from the RCA Building observation tower. Both location shots were well done (and the medium should do more of the same). They obviously involved careful planning and fast maneuvering.

Nielsen handled his role effectively and Jane Rose did well as the mother with Jackie Scholle playing the kid brother adequately. Script was good and production smooth, although the filmed integrations were projected fuzzily.

John Cameron Swayze put over the first Goodyear pitch neatly. Maureen Cannon (who also sings the tire commercials on Goodyear's "Paul Whiteman Show" over ABC-TV) nicely vocalized the trademark for the second and final plugs. Bril.

ETHEL THORSEN SHOW

With Miss Thorsen, Herb Polesie, others
Producer: Sid White
Director: Arnold Nocks
15 Mins.; Mon.-thru-Fri., 1:30 p.m.
Participating
WABD, N. Y.

Ethel Thorsen who fanned a style show on CBS-TV last season, returned to the video lanes Monday (15) with an exhibition of women's wear. Her 15-minute show was built around live model demonstrations of numbers "direct from designing rooms of Paris."

As each gal paraded in evening gown, street dress or what have you, Miss Thorsen read off a descriptive commentary. Presence of Herb Polesie on the session is somewhat of a mystery. Perhaps he was there to offer a masculine balance to all the femininity. "Fashions," he weakly intoned, "just leave me breathless."

But for housewives, this brief fashion layout has a definite interest. Miss Thorsen pointed out that a Vogue pattern book offers exact copies of the Paris originals. Hence, any femme viewer with a sewing machine and the necessary material can make her own Schiaparelli if she's so inclined. Glib.

SOUND-OFF TIME

With Bob Hope, Dinah Shore, Jerry Colonna, Jack Dempsey; Les Brown orch; Hy Averbach announcer
Producers: Al Capstaff, Glen Wheaton
Director: Hal Keith
Writers: Larry Marks, Larry Gelbert
30 Mins.; Sun., 7 p.m.
CHESTERFIELD
NBC-TV, from Hollywood (Cunningham & Walsh)

This may well have been the show that shook the cable. From the roar of the crowd that greeted his first live West-Easter along the AT&T right o'way Sunday (14), Bob Hope exploded more atomized howls than have been heard in a month of Sundays.

Paramount's "Roadman" took it all in easy stride, master of the new medium. Those relay traces of nervousness have entirely disappeared and he clowning through the fleeting half-hour as if there were no cameras around. If this is the new Hope, television can take heart. With an adroit compound of his film and radio capabilities he took command and held it all the way, even with such solid support as Dinah Shore, Jack Dempsey and Jerry Colonna.

The crack full of yock, his writers served up to him were so sure-fire Hope didn't once have to resort to his old radio tricks. They spilled from his larynx in a hilarious cascade that had him pointing at the finish. To fill out what was left of his half-hour after Chesterfield had all hands "sound off" at various times on the pleasantness of aftertaste, Hope used two tricks: his by now stock stand-up monolog and song by Miss Shore. Never was the songbird shown to better advantage and her thrumming was as delightful as a robin's morning call. Few comics can wring more laughs from an innocent line than the loose-lipped wit, and wisely he twits personalities front-paged in the news. His skit with Dempsey was one long howl and just a few laughs behind was the Cleopatra turn in which Hope and Colonna vied for the favor of Queen Dinah.

Dempsey looked in surprisingly good shape and moved around like the champ of old. Hope came on to do him battle in the ring with his paws in pillows and mass hysteria was rampant. When the Minnassa Mauler let go with a hay-maker Hope ducked and they waltzed off, easily one of the funniest bits of the new season. Oddly, the only blown line was the last in the tricky "Sound Off" commercial.

Hope is rotating with Jerry Lester and Fred Allen in the circle setup and this puts him one up. They'll never catch him if he can hold the pace. Let his writers meet him halfway and he can't miss the top 10. Helms.

THE LIVING BLACKBOARD

Director: Ed Stashoff
Producer: Mike Melitzer
15 Mins.; Mon.-Wed.-Fri., 10:45 a.m.
Sustaining
WPXI, N. Y.

Produced in cooperation with the N. Y. City Board of Education, "The Living Blackboard" is the most ambitious educational project undertaken by a N. Y. commercial video outlet. This series will offer a partial high school curriculum to stay-at-home disabled children. The series has an apt title and should reveal the superiority of TV as an educational medium. Similar projects over AM and FM stations, notably CBS's "School of the Air," were excellent, but were seriously handicapped by the absence of the visual element, a deficiency that is not relevant to TV.

Whether this WPXI series will pacify the video critics and the proponents of educational wavelenghts remains to be seen. Certainly, these three 15-minute shows a week is only a minuscule part of the total programming time and is by no means an effort which fills the need for general educational programming. It's a start, however, and may prove to be the trailblazer for similar projects by other metropolitan outlets.

Each of these three weekly stanzas will present lessons in science, English and vocational training. Regular high school teachers, some of whom have been doing similar work via FM broadcasting, will conduct the classroom programs which will feature live and filmed material. Initial show Monday (15) bowed the series with talks by Dr. William Jansen, chairman of the N. Y. City Board of Education, Dr. Howard A. Rusk, N. Y. Times medical editor, and several persons interested in helping handicapped children. Teachers who will conduct the subsequent programs were also introduced with announcer Jack MacCarthy doing a neat job of keeping this gabfest moving at a nice clip. Helms.

I LOVE LUCY

With Lucille Ball, Desi Arnaz, Bill Frawley, Vivian Vance
Producer: Jess Oppenheimer
Writers: Oppenheimer, Bob Carroll, Madelyn Pugh
Director: Marc Daniels
30 Mins.; Mon., 9 p.m.
PHILIP MORRIS
CBS-TV, from Hollywood (film) (Rice)

CBS and Philip Morris fell bent Monday night (15) to one of the slickest TV entertainment shows to date. It's the new Lucille Ball-Desi Arnaz "I Love Lucy" situation comedy, which the elegant company has installed in the Monday night at 9 period. It's costing PM \$30,000 a week (exclusive of time) for the half-hour film series (without even enjoying benefits of residual rights, which revert back to the packagers), but on the basis of this week's preem installment, it should sell lots of cigarettes.

"Lucy's" emergence as refreshing and bedtime video is significant from various angles. It cannot but help strengthen the growing belief that video programming, to save face and sponsors, must of necessity detour into such avenues where the writing and the material, the human equations and comedy formulas inherent in well-produced situation comedies, will take TV out of its present rut of overproduced spectacles from which any element of anticipation has been dissipated.

In this respect it projects CBS in a favorable position for "Lucy," along with Burns and Allen, Allan Young, "Amos 'n' Andy," Mimi, Cy Howard's upcoming brace of "My Friend Irma" and "Life With Luigi," demonstrate Columbia's willingness to gamble on the long haul in eventually translating these basic values into a success formula. Instead of the superlative technique which has already hit a repetitive groove.

Further, the new Lucille Ball-Desi Arnaz show establishes films' secure place in the video sweepstakes—when introduced into the medium under such handsome and professional auspices as applies to "Lucy." For here is a film that has all the Grade A qualities of major studio production, achieving a depth and visual values that pertain to theatre presentation, yet encompassing the desired intimacy for TV. It's a slick blending of Hollywood and TV showmanship, for which much of the credit belongs to Carl Freund on the camera, masterminding and Marc Daniels on the direction.

"Lucy" is a "hangover" of sorts from the ex-CBS radio series, "My Favorite Husband," with Jess Oppenheimer again heading up the writing brigade, along with Madeline Loeb and Bob Carroll, with Oppenheimer also producing, and turning in a top quality job on both to match Daniel's directorial skill.

If the story line wasn't exactly inspiring, nonetheless it had a flexibility that permitted for a full-blown exposition of Miss Ball's comedic talents. On this score alone, Monday's preem was a resounding "click." Arnaz, Bill Frawley and Vivian Vance contribute major assets as the show's four personality components.

Philip Morris commercials were less fortunate. The overbearing, monotonous nose test "formula" is ready for the ashbin. By now it has the same irritation quality that PM attributes to its rival smokes. Rose.

BARBARA WELLES SHOW

With Katherine E. Barry guest
Director: Roger Bower
15 Mins.; Mon.-thru-Fri., 2:45 p.m.
WOR-TV, N. Y.

Start of WOR-TV's fall daytime schedule last week saw the return of the Barbara Welles Show as an afternoon 15-minute cross-the-board program. On Friday's (12) session Miss Welles (Helen Hall) demonstrated her versatility by engagingly handling an interview with Katherine E. Barry, assistant curator of the Hayden Planetarium.

A discussion of space ships and possible inter-planetary travel was a sharp change of pace to women's hats and things feminine that Miss Welles generally confines herself to. But she took the Moon, Mercury and Mars in her stride, and the airer added up to an interesting as well as educational quarter-hour. Several slides were used, accompanied by Miss Barry's commentary.

Despite the scientific nature of Miss Barry's occupation, Miss Welles deftly wove in the "woman's touch" by observing her guest as "a beautiful, attractive woman with a feathered hat," etc. Rather illogical, however, was the ascription of a St. Joseph aspirin sting on a commercial upon the screen, seconds after Miss Welles stated a short trip would be taken to Saturn. What the show adds up to one of the better afternoon stanzas. Glib.

AVAILABLE

A one-shot TV program to hypo

The Grand National Finals
to select
"Miss U. S. Television"
of 1952

An exciting one-hour show 10 to 11 p. m. E. S. T.,
December 5, over Dumont. It will
capture a huge ready-made audience,
and will inherit sensational coast-
to-coast publicity.

What is the "Miss U. S. Television" Contest? It is a half-hour, once-a-week show that has been carried weekly on TV stations locally across the country from New York to San Francisco. Each show is a combination beauty and talent program, and was conducted according to a specific plan that we furnished. Lovely girls appeared before the camera, each one demonstrated her talent specialty, and at the conclusion, reappeared in bathing suit to show off her beauty. A winner was selected each week, and these winners later competed against each other to win the honor of becoming the city finalist. Handsome weekly awards, plus lavish awards for each city finalist, provided a great incentive for the contestant.

Miss Edythe Adams—Last year's "Miss U. S. Television" winner

• Duplicate prizes awarded in case of tie



your holiday business!

WAITING, A PRE-BUILT AUDIENCE

May we repeat—the show has been telecast on 15 stations from coast to coast, since early this year. Viewers have been following the progress of the show in each locality and are building up to the climax—the “world series” to determine the grand winner. A big eager audience is wait-

ing for the FINALS. By sponsoring the finals, you inherit this great ready-made army of viewers.

The preliminaries are over with—we have a Miss Chicago TV, a Miss New York TV, a Miss Detroit TV, a Miss Baltimore TV, a Miss Washington D.C. TV, etc., etc.

THE GRAND FINALS

These winners, culled from the thousands who have auditioned and performed, will be brought to Chicago to compete against each other in a glittering full hour production for the year's biggest beauty-talent plum—the coveted title of “Miss U.S. Television of 1952.”

The show will be M.C.'d by a big name, will have a full orchestra, clever sets and production. Each girl will do her talent bit, reappear later in a bathing suit sequence—and then the big climax will be the crowning of the new Queen. Outstanding people in show business will be the judges.

To the winner will go the proverbial pot of gold at the end of the rainbow—the most fabulous array of awards ever assembled for a radio or television contestant: a round trip to Paris, France, for two, with two weeks at the luxurious Hotel George V; a 1951 automobile; a \$5,000 performance contract; a \$2,500 104 diamond watch; a gorgeous fur coat; a \$2,000 pearl bracelet; a complete set of luxurious luggage. •

This will be a colorful, exciting, fast-moving show featuring the cream of America's feminine pulchritude and talent.

PUBLICITY BONANZA

Last year, the contest was staged over the Dumont network and more than 1000 papers throughout the country ran a picture and story on the winner. This year, there should be

a still greater publicity harvest. In addition, many magazines plan to cover the contest. \$250,000 could not buy the exploitation this contest will naturally inherit.

FURTHER DETAILS

Here is a big-time, one-time smash show for some alert advertiser to sock home that Christmas business. Best news of all—the production is budgeted at a low down-

to-earth figure. For further details contact your local Dumont Network Sales Representative, MURRAY HILL 8-2600 in New York, or MICHIGAN 2-0354 in Chicago.

SUCCESS STORY

How did this TV show fare across the country?

Sample ratings—Washington, D.C. 10.0;

Dallas 10.0; San Francisco 14.3.

Says WAAM, Baltimore—“Over 1,400,000 ballots were cast to select a winner here.

The show was a tremendous success!”



'1-Package Hearing' Formula to Take Year in Resolving ABC-UPT Merger

Washington, Oct. 16.

Action of the FCC last week in scheduling its one-package hearings on Paramount license qualifications and the proposed ABC-UPT merger to begin Jan. 15 indicates it may be a year before final decisions are handed down on questions at issue. Mechanics of holding hearings, getting out initial decision, holding oral argument, issuing final ruling, and allowing time for Commission and industry lawyers to prepare for proceedings, it's pointed out, prevents wheels of regulatory agency from moving faster.

The three-month advance notice given of the hearings underscores the importance of the proceedings and the heavy work involved in preparation. Investigation of the anti-trust questions surrounding Paramount eligibility to hold TV licenses will involve a major inquiry in itself. It's learned that alone the numerous issues involved in the proposed sale of ABC to United Paramount Theatres.

Hearings will explore new problems of monopoly posed by television and probably chart new policies for dealing with relationship of motion picture industry to TV. Among issues to be determined are whether motion picture producer should be given a TV license if he is in a position to withhold films from video or give his own station preference on film program fare. Similar questions will be explored in connection with UPT acquisition of a TV network. Agency will attempt to ascertain extent of conflict of interests and its bearing on license qualifications.

One question being asked here is whether ABC will be willing to sweat out the long arduous year it's likely to take for a decision, with attendant risks of delays which often accompany complicated proceedings and no assurance of approval of transfer. It's recalled that Warner's withdrew its application to purchase KLA-TV in Los Angeles after waiting over a year for the Commission to move on the anti-trust questions involved and getting no action or promise of action. Since that time, however, the Commission has formulated a policy to handle applications from anti-trust violators on a case-to-case basis.

The ABC-UPT hearings will be held before a hearing examiner to be designated later. It's expected that Leo Resnick will get the assignment.

Major Studios Supporting WJZ-TV's Pix Trailer Series; Some Holdouts

"What's Playing," new television series on WJZ-TV, N. Y., which will probably go on the ABC-TV network in a few weeks, has gotten rights to using film clips from several Hollywood studios. Among the companies okaying excerpts from their pix on the air are United Artists, 20th Fox, Columbia, Universal, Monogram, Republic and Sol Lesser. Show, however, has yet to crack Metro, Warner's, Paramount and RKO.

Program, which stars Maggi MeNeil, is a kind of trailer showcase for new pix. In addition to Hollywood product, "Playing" has secured bits from foreign features of J. Arthur Rank, Snyder, Lux, Robert and Transilun.

Some of the theatre circuits are beginning to work with Emanuel Dennis, producer of the series. These include RKO, Skouras, Transilun, Loew's, Walter Reade and Century chains. After plugs the houses when their films are reviewed on the show, which in turn is plugged on the exhibitors' mailing pieces and lobby displays.

Pix given advance previews on "Playing" include "The Well," "Jennie Lamour," "Whistle at Eaton Falls." Features used at the same time as their first runs include "Oliver Twist," "Saturday's Hero," "The River," "Tales of Hoffman" and "Mr. Peck-a-boo." Films shown at the same time as their runs in the nabes include "Bitter Rice," "Kon-Tiki" and "Tony Draws a Horse."

Segments were shown on the program from films with first-runs at the Loew's State, Victoria, Bijou, Criterion, Paris and Park Avenue.

Bootleg TV Poser

Washington, Oct. 16.

Bootleg booster stations designed to bring TV into non-TV areas, are getting to be something of a problem for the FCC. Last week, the agency's sleuths tracked down an unlicensed transmitter on a farm near Shadyside, O., which was intercepting programs from the Du Mont station in Pittsburgh (WDTV) and beaming them across the river to West Virginia. The farmer, it appeared, had rented a site to a dealer in Glendale, W. Va., who was believed to have been the supplier of some TV sets in the area.

So far over a dozen illicit stations have been closed down by the Commission, a spokesman said. He admitted that a number of others are under surveillance. Penalty for illegal radio operations is \$10,000 fine or two years in prison or both. Arrests are not usually made except when offenses are repeated.

OSU Adv. Parley Accents B'casting

Columbus, Oct. 16.

Two of six clinics at the Eighth Annual Ohio State University Advertising Conference Friday and Saturday (19-20) will be devoted to broadcast advertising. The appearance of Secretary of Commerce Charles Sawyer, owner of radio stations in Dayton, Springfield and Columbus, who speaks at a Friday luncheon, adds special emphasis to the importance of broadcasting at the conference.

The OSU sponsored conference is also backed and aided by the Fifth District Advertising Federation of America, member Ad Clubs and Ohio Trade Associations.

Conference theme is "Adjusting Advertising to Today's Conditions." The six clinics will deal with newspaper, radio, television, industrial and retail advertising and advertising agencies.

John Karol, veepee in charge of sales for CBS Radio, will be the keynote speaker for the radio ad clinic Friday morning with John H. Hesch, Jr., v.p. of J. Walter Thompson; Ray Wunderlich, president of Cusson and Fearn Co., Columbus; Fred C. Brokaw, veepee of Paul H. Raymer Co., Chicago, and Dr. Kenneth H. Baker, president of Standard Audit and Measurement Services, Inc., making up a panel whose members will give 10-minute spot analyses.

At Friday afternoon's clinic on TV advertising, Robert M. Reuschle, time buying manager for McCann-Erickson, will speak on "How to Buy Television Advertising Today." Spot analyses will be given by George Bolas, radio-TV director for Tatham Laird, Inc., Chicago; Robert W. Dailley, radio-TV director for McCann-Erickson, Cleveland; Leonard Matthews, time buying supervisor for Leo Burnett Co., Chicago, and Franklin Snyder, general manager of WNEL, Cleveland.

WLS' SQUARE DANCE FESTIVAL PROMOTION

Chicago, Oct. 16.

Final details were rounded out this week for the second annual Prairie Farmer-WLS International Square Dance Festival which is expected to bring in some 2,000 dancers and callers at the two-day display here Oct. 26-27. Geographically, it's one of the broadest promotion projects ever attempted by a radio station with delegations from at least 25 states and Canada taking part.

Dancers exhibiting their wares at the Chi show were selected by state eliminations which were conducted under the auspices of the overall advisory committee. George Biggar, WLS National Barn Dance director, and Walter Roy, Recreation Director of the Chicago Park District, head up the operating committee.

Prestone Ankles NBC-TV, Buys CBS Sports Show

Prestone, which cancelled its post-game football roundup show Saturday afternoons on NBC-TV, has switched its grid advertising coin to CBS-TV. Bankroller is now sponsoring the first half of "Take Another Look," the Sunday series of filmed highlights of college games, having started this week (14).

"Look," which features Red Barber and Dr. Mal Stevens as commentators, has been moved into the Sunday 12:30 to 1:30 p.m. slot, to make way for the web's big color show which preems Sunday afternoons starting Nov. 11.

WDSU 'Goes NBC' With Special 'Show Train' Airing Of 'Big Show' Junketeers

New Orleans, Oct. 16.

WDSU marked its affiliation with NBC and departure of the Southern "Show Train" to the Tallulah Bankhead-emceed "Big Show" with a gala sendoff Thursday night (11). Events were marked by simulcast over WDSU and WDSU-TV titled "Way Down Yonder" with the AM version aired over NBC network.

Ben Grauer, NBC announcing dean, was here to emcee the aircast which highlighted music rich in the heritage of New Orleans which ran the gamut from Dixieland jazz to opera.

Talent featured included Don Rodriguez, baritone; Lorraine Newsham, soprano; the Xavier University Choir, New Orleans Recreation Dept. Junior Chorus; Phil Gordon, vocalist and pianist; Sharkey and his Kings of Dixieland, and the WDSU concert orchestra batoned by Johnny Reiningier.

Preceding and following the broadcast WDSU officials hosted several hundred guests, including city officials, civic and commercial leaders, and others at a cocktail-buffet prior to departure of "Show Train" for New York.

In addition to large delegation of Orleanians headed by City Commissioner Vic Schiro, representing Mayor deLesseps Morrison, group making the junket included a hoop-skirted delegation from Natchez, Miss.

"Way Down Yonder" was a solid, craftsmanlike job on both radio and TV, with visual features augmenting the telecast. Every act on the show racked up a high score, including the "non-pros."

Show was scripted by Ed Dorrity, produced by Bill Ellwell and directed by Pete Laudemann. Hubie Weiss was the TV director.

WHAM SPLITS ITS JOINT AM-TV PROGRAM SETUP

Rochester, Oct. 16.

Program department of WHAM and WHAM-TV has been split down the middle, after 27 months of joint programming. Charles W. Siverson, program director of the stations since 1936, will be general program director. Reporting to him will be Sylvester Novelli, as assistant program director to WHAM, and Eugene Zacher, as assistant program director for the video adjunct.

Novelli has been chief producer for WHAM and program sales coordinator for the tele outlet. Zacher has been music director of WHAM. Additionally, Mary J. Thompson has been named assistant to Kathleen Crouch, transcription librarian; Raymond Laws shifts from the announcing staff to the news department, and Charles Clerks succeeds Novelli as TV program sales coordinator.

Intermountain Shuffle, With Jack Paige Upped

Salt Lake City, Oct. 16.

In a reshuffle to handle increased problems of an enlarged Intermountain Network, Jack Paige, v.p. in charge of programs, has cut loose from KALL operations, and will handle net problems exclusively.

Kay Richins, former production manager, and onetime program director of KDYL, has taken over as KALL programmer, and Jean Bishop, traffic head, has been named Paige's assistant.

Mel Standage, continuity head, continues in that capacity, and also takes on Richins' old title.

Philly Area College-Supported 'University of Air' Resumes Courses

Philadelphia, Oct. 16.

'Tandem's' SRO

NBC posted the SRO sign on its "Operation Tandem" yesterday (Tues.) when American Chicle Co. acted as the third sponsor to share the three half-hours weekly which the web has assigned to "Tandem" this season. Previously in were Whitehall Pharmaceutical and Chesterfield. Agency for the gum company is SSC&B.

Under the plan, the chicle firm will be repped each week in "Mr. Keen," Thursdays at 8:30 p.m.; the Martin and Lewis show, Fridays at 8:30, and the last third of the Sunday night "Big Show," from 7:30 to 8. New pact is effective next Wednesday (24).

Wirtz Nixes TVing Chi Hockey Games

Chicago, Oct. 16.

Plans to telecast the final period of the Chicago Blackhawks' Sunday home hockey games from the Stadium were nixed at the last moment by Stadium topper Arthur Wirtz. Project had been okayed by Blackhawks proxy William Tobin and WENR-TV was all set to carry the show with Household Finance Corp. paying the tab. Telecasts were to have started next Sunday (21).

Deal fell through reportedly because Wirtz wasn't satisfied with the price being paid by the bankroller for the rights. Fact that the hockey team uses the Stadium under a percentage of the gate arrangement, is believed to have also entered into Wirtz's decision to halt the telecasts because of possible harm to attendance.

Actually, it was Tobin's concern about the team's lagging gate over the past two years when the games weren't open to teevee cameras that inspired his hopes to use the weekly video beaming as a promotion showpiece. Blackhawks had been one of the first teams in the country to permit TV and had permitted full video coverage of its home schedule for three years prior to the 1949 season.

Despite the TV blackout the past two years the boxoffice dropped sharply, with last season winding up one of the poorest in Blackhawks history. So it was Tobin's idea to make at least a partial return to TV in the hopes of sparking the gate. Topper plans to attempt to win Wirtz over to his thinking when he returns from a road trip this week. However, a Stadium spokesman stated definitely that TV was out as far as hockey is concerned this season.

WJBK-TV'S 'STRIP' OF SUN. RELIGIOUS SHOWS

Detroit, Oct. 16.

An extensive plan for televising religious programs has been undertaken by WJBK-TV. The programming involves an hour and a half of religious sustainers each Sunday, starting at 8:15 a.m.

The first program, also heard on WJBK-AM, is a quarter hour of religious music. Then at 8:30, "The Detroit Pulpit" is presented, also as a simulcast with WJBK radio. It includes choirs from various churches, along with a message from a different minister, priest or rabbi each week. At 9 a.m. the CBS presentation of "Lamp Unto My Feet" is offered. At 9:30 a.m. a special quarter-hour newscast is carried, presenting the news of all religious faiths on a national and local basis.

ABC-TV's 'News Gal'

ABC-TV launches "News Gal," weekly suspense series featuring Betty Furness as a sob sister for a press service, on Saturday (20) at 12 noon. Later the show will be shifted to a Saturday evening slot.

Program is produced by Hal Davis, ABC staffer, and George Quint, former Associated Press reporter, with Cort Steen directing.

The WFIL-TV "University of the Air," prize-winning adult education series, resumed last week with the first of a full roster of programs conducted by faculty members and colleges and universities in the Philadelphia area.

The "University" attracted national attention during the five months it was telecast last year, before being discontinued for the summer. Like the "Studio Schoolhouse" series for children, it is produced under the supervision of Dr. Roy K. Marshall, educational director for the Philadelphia Inquirer stations.

Roger W. Clipp, general manager of the stations, regards the expanded schedule of educational programs (which now total approximately eight hours a week) as an opportunity for WFIL and WFIL-TV to better the exceptional results already obtained in recent years.

Dr. Marshall, who is best known for his "Nature of Things" program on the NBC network, will also take part in a number of the "Studio Schoolhouse" programs, now in their ninth year on WFIL. These broadcasts, sponsored jointly by RCA Victor and WFIL, are designed for in-school listening and scheduled Monday through Friday from 2:15 to 2:30 p.m.

"The University of the Air" telecasts are scheduled Monday through Friday from 11:10 a.m. to 12 noon, and are divided in 20 and 30 minute periods. Dr. Marshall is working with a special administrative committee composed of representatives from the cooperating institutions. The first of the two 15-week semesters runs through Feb. 1, with the second continuing through May 17, '52.

Educational institutions represented during the first semester include Beaver College, Rider College, Temple, LaSalle, Lehigh, Pennsylvania Military College, Rutgers, Ursinus, Lincoln U., and the School District of Philadelphia's division of school extension.

Other schools cooperating during the second half are Albright College, Drexel Institute, Penn State, St. Joseph's, Bryn Mawr, Haverford, Swarthmore, U. of Delaware, Moravian College for Women, Muhlenberg and Villanova.

In addition, the revised schedule of educational telecasts includes three 25-minute programs per week directed at youngsters in the elementary and junior high grades. Presented in cooperation with the public and parochial school systems, these shows are beamed Tuesday, Wednesday and Thursday at 9:20 a.m., starting today (Tues.).

NCAA's Grid TV Policy Defended by Tug Wilson In Detroit Reappraisal

Detroit, Oct. 16.

College football sorely needs to solve its television problems and "please don't be too hard on us until we can analyze the impact of the new medium."

That was the theme of Tug Wilson, secretary-treasurer of the National Collegiate Athletic Association, when he defended his organization's video policies before the Detroit Television Council.

The 200 television, radio and other guests who heard Wilson also heard E. J. Anderson, proxy of the Detroit Lions, professional football team, state that the National Football League "will carry the ball for the NCAA" in fighting the Federal Government's campaign against television curbs in all sports.

Wilson, veteran policymaker in NCAA councils, outlined the history of college football television which led up to this year's "moratorium."

He pointed out that 19 games involving 29 colleges will be aired on 52 stations in this year's "controlled" experiment. He pleaded for the industry to bear with college athletic officials until the year's returns are in.

"We are hopeful that in December, when we get all the facts, we will know what to do about television."

(Continued on page 38)

PEOPLE sell better than paper



PRODUCTS SEEM EXTREMELY LAUDABLE...

Have you ever seen people standing on hard concrete floors or sitting on the edge of their seats for half an hour at a time, just reading advertising?

We haven't.

But here's something we have seen: People standing on hard concrete held in rapt attention by an auctioneer's magnetic voice.

Hear this exciting show for executives.

We have no intention of auctioning off radio time but we have decided to take our own advice and use people (of all things) to sell radio. As a result, we've prepared a kind of transcribed radio show for executives. It can only be described as a lavish extravaganza. It's called "This... is NBC."



...WHEN YOUR ADVERTISING'S AUDIBLE

"This... is NBC" features NBC's 1951 radio stars, recorded from Hollywood to London, a 27-piece orchestra playing especially composed music, three sound-effects men, and a factory in Harrison, New Jersey.

But principally "This... is NBC" contains an honest, realistic appraisal of network radio today—and specifically, the radio network that reaches more people than any other advertising force in the world... NBC.

We think that you'll want to know where network radio stands today. And we're certain that you'll be entertained by "This... is NBC." So please use your warm, convincing human voice to make a date with us. We'll be happy to put on a show for you. Call us for a booking today.

NBC Radio Network

a service of Radio Corporation of America

Television Chatter

New York

Milton De Lugg named musical conductor and arranger for the Olsen and Johnson stanzas of NBC's "All Star Revue." Singer Sewing Machine now bankrolling a 15-minute segment once-weekly of NBC's Kate Smith daytime show, marking the first TV investment of the company in its 100-year history. Charles Irving Productions, indie package agency, pitching a new situation comedy series to agencies and clients. Titled "What a Husband," it stars Jack Lemon and Cynthia Stone. Seven sponsors have signed to date for participating spots in the Kathi Norris show, which is back on the DuMont web in the 11 a.m. to noon slot. Mabel Talliaferro and Frank Puglia in the lead roles of WPIX's "Leave It to Papa." Weintraub agency grabbed off the Gold Medal Candy account. Winston TV Stores have rented the Windsor Theatre, Bronx, for a special three-hour show Friday morning (10) to mark the opening of its latest branch stores.

Mari Vanofsky's short play, "The Recluse," to be done on the Ken Murray show (CBS), starring Josephine Hull, Oct. 20. "The Eve Hunter Show" (NBC) set Dr. Bruno Furst, memory-training authority, for three appearances last week and this, as a test for possibly regular weekly appearances.

William L. Clark, ex-WPIX, joins the ABC-TV sales staff next month. Treva France on Schlitz Playhouse, Friday (19). Mary Reid added to "Search for Tomorrow" cast. Vilma Kurer on "Alma, Lieu Tsong" tonight (17). George Oppenheimer will script the new "Topper" series being prepped by John W. Loveton. Jay Burton, of Milton Berle staff, writing a chapter on gagwriting for projected tome, "Careers in Comedy." J. Nugent Lopez, ex-Carl Byoir, has joined WOR-TV as account exec.

TV-radio actress Margo Lee, seriously ill, planned to the Coast last week to stay with her family.

Richard H. Gedney added to the sales staff of United TV Programs. He'll work out of the Chicago office. Julie Bennett parted for a role on NBC's "Martin Kane" tomorrow night (Thurs.). Dan Petrie, TV director of NBC's "Somerset Maugham Theatre," recuperating in a N. Y. hosp from a recent ailment. Dolores Sutton set for the ingenue lead in "Moon Over Mulberry Street" via NBC's "Kraft Theatre" tonight (Wed.). Jackie Barnett, who clefs the special songs used by Jimmy Durante, upped to associate producer on the Schnozz stints on NBC's "All Star Revue."

Hollywood

Martha Vickers, Jean Wallace and Preston Foster topline Eddie Lewis Productions telepic at Motion Picture Center studios. United Press' Virginia MacPherson linked by Commodore Productions for series of video programs. Ruth Hussey, Pat O'Brien, Ward

Bond and James Gleason working on "The Hour of St. Francis," Trinity Theatre telepic being shot by William F. Brödy Productions. George Blair directing "Racket Squad" vidpic series at Hal Roach studios. Raymond Burr had role in TV pilot pic version of "Dragnet," NBC producing, shot at L. A. City Hall. Jerry Fairbanks Productions veepee Sid Rogell producing approximately 400 hours of video programs a week in the not-too-distant future, or 20,000 hours annually as compared to the 775 hours total turned out last year by Hollywood studios for theatrical release. Pix personalities appearing with Louella Parsons in her pilot film for teevee won't be seen by the public, pilots being made solely for viewing by prospective sponsors. Allegro Pictures, telepic company at Republic studios, inked pact with AFM, prexy William Lava reports. KTLA veepee Klaus Landsberg underwent minor surgery last week. Indie producer Emerson Yorke here from Gotham for huddles with Gene Lockhart, re upturning telepic series "The Storyteller," also taking in the SMITE convention. Charlie Stone inked new 32-week pact with KABC-TV for new TV series in addition to his current "Hometown Jamboree." Stu Wilson begins new cross-the-board series on KIJ-TV using interview format.

Carl Leserman, exec. v.p. of Telemeter, says tests okayed by FCC will begin on KTLA immediately, and after the 90-day run which isn't open to the public. Telemeter execs will go to the FCC and ask its okay for public use of the subscription video system.

Bill Kozlenko's psychological drama, "No Escape," currently being produced for film dramatic series by Screen Television Productions at Eagle Lion studios. Drama deals with a surgeon who must decide whether to let his attempted murderer live or die during an emergency brain operation.

Chicago

Joe Wilson's exclusive sports-casting pact with WBKB hasn't been renewed, with gabber now working the freelance circuit. WGN-TV is beaming the Roller Derby Sunday afternoons with Mages Sporting Goods bankrolling.

WNBQ gabber George Stone who's been everything from a shoe salesman to a bank clerk while handling the piches on the station's "Five Star Final" now is portraying a milkman as commercial spieler on the Friday night segment of Clifton Uley's news strip which Wanzel Dairy sponsors. Chi Coca-Cola bottlers paying the tab on WENR-TV's Sunday "Adventures of Kit Carson" vidpic series. Gene McClure, WBKB music director, off for a Florida furlough. Gordon Minter, has inked director post at KTLA. Los Angeles to join Leo Burnett

agency's Coast office. Famous Beauty Salons sponsoring late-evening feature film Tuesday nights on WGN-TV. Irwin Knezhans and William Bromfield have been added to the TV section of the Chi Board of Education's Radio Council.

London

Wilfred Pickles took his "Have A Go" program to Blackpool last Sunday (14). Six of Sherlock Holmes stories have been adapted for TV by film critic C. A. LeFevre, and first will be aired next Saturday (20) with Alan Wheatley and Raymond Francis starring. Film star Herbert Lom has the lead in Jack Royle's adaptation of H. Bratt's "The Night of the Fourth" next Sunday (21) with Helen Cherry and John Robinson supporting. George Formby is being featured on today's edition of "Picture Page." Lady Lawson (The Mayores of London) will be describing her duties as wife of the Lord Mayor of London on the "Fo. Women" program next Tuesday (23). Carroll Gibbons Savoy baton welder also being spotlighted.

Chi Pools TV Talent For Community Fund Teeoff; Set 2-Hr. Show

Chicago, Oct. 16

Three of the four Windy City tele stations have joined forces for a two-hour hoopla teeing off the Community Fund drive Friday (19) night. Pooled telecast, to be beamed from 10 p.m. to midnight, will feature talent from the trio of stations with each airing portions of the show from their individual studios.

WNBQ, WENRTV and WBKB will take part in the public service venture with WGN-TV foregoing the affair to stick to its regular schedule. Stations are donating their time and the five talent and technical unions have also okayed ruffo appearances by their members.

Program will lead off with a segment from WENRTV featuring ABC's "Super Circus" cast; WBKB will take over next with remote shots of the Great Lakes Naval Band and the Bluejackets Choir assembled on State St.; WNBQ will follow with a "Hawkins Falls" sequence, then back to WENRTV for Don McNeill's TV Club gang, NBC's "Kukla, Fran and Ollie" follows from WNBQ. WBKB then takes over with a studio show featuring its talent; NBC comes in again with a contribution from the Wayne King Show, and session winds up from WENRTV with "Studs Place" crew.

Andy Christian, McCann-Erickson radio-TV staffer, will produce the show. He's backstopped by a committee comprised of writers Doug Johnson, Ruth Moore and AFRA execs secretary Ray Jones.

AFRA EXECS TAKE NON-COMMIE OATH

Hollywood, Oct. 16.

In a move to demonstrate clearly that the union is clean of any Communist taint, officers and board members of the American Federation of Radio Artists went before Federal Judge James Carter yesterday (Mon.), and took an anti-Communist oath. Officers had previously filed affidavits to the effect that they weren't Reds, in conformity to Taft-Hartley law, but yesterday's action was a purely voluntary one.

AFRA adopted an amendment by referendum a few months ago in which its national board was authorized to expel any member known to be a member of the Communist party since 1945.

National prexy Knox Manning and local prez Frank Nelson were among those taking the oath Monday. Others were Parley Baer, Betty Lou Gerson, Wally Maher, Eric Snowden, Theodore Von Eltz, Bud Linn, Bill Forman, Ken Christy, Stanley Farrar, Will Wright, Tyler McVey, Don Wilson, Rod O'Connor, Frank Bingham, Larry Thor, Ken Peters, Lurene Tuttle, Ken Carpenter, Hal Sawyer, Bob Bruce, Lee Miller, Harry Von Zell, Gale Gordon and Coast rep Claude McCue.

Out-of-town were board members Burton Dole, Ray Linn, Harry Stanton, Joe Yocam, Herbert Rawlinson, Frank Lovejoy, Earle Ross and Bob Stevens. McCue says they plan to file written affidavits upon their return.

Inside Stuff—Radio

Two top ranking entertainers, Ray Milland of the films and Sid Caesar of TV, are due in Washington today (Wed.) for a special broadcast marking the second anniversary of the official Department of Defense armer, "Time For Defense." Third year of show, a regular public service feature of ABC, is being launched with much fanfare before a live D.C. audience at Lister Auditorium. Actually show, which is to be recorded at tonight's ceremonies, will be aired in its usual 9-9:30 spot Monday (22) night over ABC.

In addition to Milland and Caesar, show, as well as preceding concert, will feature the singing of Pvt. Eddie Fisher, juke box fave turned soldier, plus the U. S. Air Force Symphony Orch., conducted by Col. George S. Howard, and the "Singing Sergeants," directed by Warrant Officer Robert L. Landers. Fisher, stationed nearby, has been featured on a number of armed forces shows.

RCA's Thesaurus library service is getting behind Broadcast Advertising Bureau's "Wherever You Go There's Radio" campaign. Thesaurus has released the tune incorporating that slogan in two versions on wax.

One version has the melody and lyrics as written by Pie Plante Peta and Bashful Joe, of WJR, Detroit. Second treatment has new words. Each is of different length to give the subscriber stations greater flexibility in using the tune.

Besides the transcription, which features the Swingtones, Thesaurus is sending outlets suggestions on using the industry promotion device. "Wherever You Go" slogan was originated by the United Detroit Radio Committee and was picked up by BAB. Frederic W. Ziv's World Broadcasting library recently cut a series of quickie plugs with celebs voicing the "wherever you go" theme.

Radio isn't dead in Nashville—a single announcement on WSM pulled 24,964 replies from 31 states.

Noble-Dury ad agency, testing its 7 p.m. Saturday announcement pull for its client, Jefferson Island Salt, offered a cuffo picture of Grand Ole Opry singer Jimmy Dickens.

MPLS. CLIENTS TAKE THEIR GRID SERIOUSLY

Minneapolis, Oct. 16.

The elaborate extent to which local radio and TV stations are going in their Univ. of Minnesota away-from-home football games was typified by WCCO's remote job on the clash with California at Berkeley, Calif.

The CBS station flew three men—sports announcer Stew MacPherson, ex-coach Bernie Bierman and former Gopher gridder star Babe LeVoi—to Berkeley for the till.

Trio did three features. These were a half-hour preview starting at 3:30 p.m. (CST); the running play-by-play account direct from the California stadium starting at 4 o'clock, and a half-hour regular Bernie Bierman football show at 5 p.m., this time emanating from San Francisco instead of Minneapolis.

CBS' Frisco outlet, KCBS, helped the WCCO contingent on studio, tape and programming matters. Tab was picked up by the three sponsors—Twin City Federal & Loan, Standard Oil of Indiana and Waterman-Waterbury.

WLTV's U. of Ga. Grid Gets Gen. Electric Coin

Atlanta, Oct. 16.

WLTV, Atlanta's newest (third) and nation's 108th station, has landed films of all University of Georgia football games for screening each Sunday afternoon under sponsorship of General Electric. Program runs an hour, with Wally Butts, Georgia's head coach doing the play-by-play commentary, and announcer Ray McKay chatting with coach at quarters and between halves. Since WLTV has not yet installed studio cameras, Butts and McKay do their chat stuff audio only.

WSB-TV is offering motion pictures of all Georgia Tech games on Sunday afternoons, also sponsored by G. E. Commentary is by Tech's head coach Bobby Dodd, assisted by Ed Danforth, sports editor of The Atlanta Journal. The program is a 60-minuter.

Philo is sponsoring radiocasts of all Georgia U. games over WSB, Atlanta, with George Theeringer doing the splicing, and broadcasts of all Georgia Tech games over WGST, with Freddie Miller doing the play by play, and Johnny Bradberry providing the color stuff.

Kennecott Pacts Symp

Salt Lake City, Oct. 16.

For the second consecutive year Utah Copper Division, Kennecott Copper Corp., has picked up the tab for 13 airings of the Utah Symphony, over KSL, local CBS outlet. Pact calls for four live broadcasts, and nine taped, all of them one-hour shots.

Series will start first Thursday in January, with Allen Jensen doing the commentary and Joe Kjar handling the commercials. Frank B. McLatchy, sales manager, inked for the station, with Adamson & Buchman representing the copper company.

Gridcast Hassle Disturbs New Hampshire Peace; Outcome Still in Doubt

Manchester, N. H., Oct. 16.

The peace which settled over Manchester after a bitter controversy over the rights in broadcasting Central high school football games proved to be short-lived.

After the three local stations, WMUR, WKBB and WFEA, had reached an agreement ending the exclusive privileges which had been granted WMUR to air the gridiron contests, and police had dropped a disorderly conduct charge against a WKBB official who defined a broadcasting ban against that outlet, the Central Athletic Committee voted unanimously to end all radio broadcasts of the games.

Then WKBB took up its cudgels again, with Norm Bailey, assistant manager, who had been arrested when his station tried to "bootleg" a game with a walkie-talkie mike, going on the air with a lengthy tirade against the Athletic Committee. He urged an investigation of various phases of ticket-selling practices and hinted that U. S. Treasury regulations might have been violated.

Later, the entire School Board voted to recommend that broadcasts of the Central games be continued, but there seemed to be some question as to whether the powerful Athletic Committee would yield in its support of the ban.

Your Top TV Sales opportunity

WDET-TV

Channel 7

Wilmington, Del.

In the Market which has highest income and family in the country

NBC
TV AFFILIATE

ROBERT MEEKER ASSOCIATES



Eileen BARTON

The Bill Goodwin Show

— NBC-TV —

Coral Recording Artist

Direction: M. C. A.

MARION DREW

She Predicted
RE-ELECTION OF TRUMAN
FDR'S DEATH IN OFFICE
INGRID BERGMAN'S
SCANDAL

— Write or Phone —

MARION DREW

ASTROLOGER

108 W. 15th Street

New York, N. Y. OR 5-7075

Ask for Folder or Make Appointment



through FILM COMMERCIALS by N.S.S.

In Baltimore and Washington*, MR. BOH, is a very popular figure among Televiewers...and a prize-winning Salesman, too!

He's made the folks National-Bohemian-Beer-conscious...and they've registered their approval, by placing him at the top of TELE-GUIDE popularity surveys for two consecutive years!

Now, He's breaking in a new act for his enthusiastic audience...with a partner, who carries the banner for BOH'S fellow-thirst-quencher, National PREMIUM Beer...and the way this team carries on, should sell enough beer to make Chesapeake Bay look like a puddle...and probably will! Of course, staging and production of this headline act, is on film...and, as usual, by the dependable production staff of NATIONAL SCREEN SERVICE!

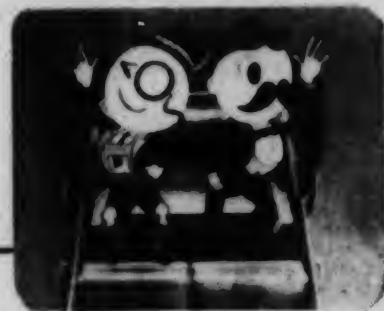
Which only proves, that...one way to SELL your product in TV...with dependable consistency...is to use the production craftsmanship of NATIONAL SCREEN SERVICE!

*and many other leading markets.

Crowds cheer and confetti odds to the festivity in this fully animated sequence of Mr. Boh and friend riding up the avenue in the big parade.



Here's a closeup of Mr. Boh and his pal...reposing in their automobile...returning the greetings by gaily waving to the crowds.



NATIONAL SCREEN SERVICE
1600 BROADWAY NEW YORK 19 CI-6-5700

From the Production Centres

IN NEW YORK CITY . . .

Leslie A. Harris, ex-NBC recording and sales service, now an ABC presentations writer. Johnny Olsen subbed for Walter Kiernan on ABC's "Family Circle" last week because of the death of Kiernan's brother. W. W. Diehl, formerly with Hamilton Wright Organization in Puerto Rico, has joined Mutual flackery as feature ed. Jack Skinner has left the MBS department. Ed Herlihy, completing a tome on the late announcer Graham McNamee, will donate all royalties to charity. Jim O'Brien, former press chief at Mutual, has joined Bozell & Jacobs, ad-public relations outfit, as account exec. Virginia Vincent has lead on "Charlie Wild" Oct. 23.

William B. Lewis, proxy of Kenyon & Eckhardt agency, addresses Radio Execs Club lunch tomorrow (Thurs.). Berry Kroeger checks out of his AM and TV assignments for a featured role in Olivia De-Havilland's road edition of "Candida". Robert W. Robbins, ex-Headley-Ried station rep outfit, has joined the WOV sales staff. John D. Batley added to Daner-Fitzgerald-Sample as time buyer. Jack Grozan, former production chief at WNEW for five and a half years, back in town after six months' vacation in Europe. Gordon Graham upped to director of program production and public affairs for WCHS. Sandy Sacks, of Columbia Records, will handle research for the Percy Faith pop concerts on WNEW. John J. Anthony, WMGM's agony expert, contributing a chapter on marriage counselling to "Meaning of Marriage," upcoming British book.

Murray Grabhorn, director of National Assn. of Radio & TV Station Reps., addresses Ohio Assn. of Broadcasters in Cleveland Oct. 25. Frank White, Mutual presy., due back today (Wed.) from Birmingham Broadcasters Assn. Stefan Schnabel (son of pianist Artur Schnabel) has resumed his role on ABC's "Against the Storm". Rosalind Russell to appear on "Philip Morris Playhouse" Oct. 23. Mutual web has won the award of the Direct Mail Ad Assn. for the best direct mail campaign in the radio field. Citation covered the chain's sales and audience promotion efforts. Margery Maude added to "Strange Romance of Evelyn Winters". Leslie Barrett and Nelson Olmsted new to "Romance of Helen Trent". Abby Lewis is "Our Gal Sunday" addition. Vicki Vela set for "Martin Kane" on Sunday (21).

IN HOLLYWOOD . . .

NBC's Standard Hour segues into its quarter century of consecutive broadcasting of serious music Oct. 21 and that should withstand the challenge of any hour show for longevity. Masters and neophytes alike have worked before the oller's microphones and for lovers of good music along the Coast. The Hour has been a weekly red letter must. Harry Ackerman has given Larry Burns the added duty of scouting talent when he's not otherwise occupied as CBS staff producer. He'll interview the hopefuls and make the rounds of the late spots, where most of the talent from TV is coming from. One of Hollywood's success stories that found a warm response across the length and breadth of Coast radio is the recent elevation of Bill Shaw to general manager of KNX and the Columbia Pacific network. Those who knew him when he was a guide of studio tours have noted only one change—he's even more cheerful, affable and all-out friendly to those who knew him when. Just another one of Bill Paley's "charm boys" and just starting to move—up. Louella Parsons has until Dec. 23 to go for Jergens-Woodbury but another client interested in a radio or television deal is awaiting the audition tape and kine. Bob Hope hit the road for three weeks and will remote his shows from Air Force bases through Texas and Mississippi. He'll take along a troupe of 50 for one-night stands between broadcasts. Accompanying radioties are Marilyn Maxwell, My Averbach and Lee Brown's band. Last Tuesday was Radio Network Day at L.A. Ad Club, promoted and monopolized by KNX-CBS. Edgar Bergen spoke on "Humor in Advertising."

IN CHICAGO . . .

Charles Adell, switching from Mutual, and William Firman, moving over from WOR's Chi office, have joined the Chi CBS AM network sales crew. Donald Mann and Clem Lowden have been added to the CBS-WBBM local sales staff. Jack Gallagher is blurring the Jello portion on Don McNeill's "Breakfast Club" ABC ailer. WIND is airing the final period of the Sunday Chi Blackhawk home hockey games with Bert Wilson and Johnny Gottselig doing the calling. Scott Wiseman of WLS' Lula Belle and Scotty singing duo recuperating from surgery. Bob Elson and Joe Boland have switched assignments on WCFL's Chi Cardinals pro football broadcasts. Boland is now handling the play-by-play with Elson doing the color. Billy Leach is emceeing a new cross-the-board WBBM quiz show. Reginald King, Helen Swanson and Eleanor Podhrivacky have joined the Board of

Education's radio staff. Cy Howard stopped off for huddles with CBS and Wrigley execs on way back to the Coast. St. Smith has shifted from sales service manager berth to the sales staff at the Chi CBS headquarters. Bill Phillips is directing, the WGN feed to Mutual of the Sunday afternoon Fifth Army Band broadcasts. Publicist Maralita Dutton off to Mexico for a brief sunning. Club Aluminum has renewed ABC's "Club Time" for another year. Hal Stark subbing for vacationing George Watson on WBBM's "Gold Coast" strips. NBC flack Chet Campbell passing out cigars with the arrival of a son.

IN WASHINGTON . . .

Ruth Crane, WMAL-ABC's top femme personality, celebrates four anniversaries during next month's first anniversary of her cross-the-board "Modern Woman on Television"; second year of "Shop By Television"; third anniversary of her TV debut; and fourth anni of her marriage to William H. Schaeffer. WWDC sportscaster Bob Wolff inked arrangement with Washington Touchdown Club to air highlights of sports outfit's weekly meetings. Human side of Congress being highlighted on a new Liberty network show, "Lunch With Congress," originating daily on WOL, web's local outlet, and teeing off this week with Sen. Styles Bridges (R., N.H.). Hazel Markel, WWDC and Mutual femme commentator, at the mike for WOL-Liberty's broadcast of "Place in the Sun" preem for benefit of Crusade for Freedom, with such celebs as film star Elizabeth Taylor, Paramount boss Adolph Zukor, and columnist Drew Pearson guesting. Bill Alexander, WWDC-Mutual's new Negro d.j., had middleweight champ "Sugar" Ray Robinson as guest past week. Fred Buschmeyer, WMAL-TV (ABC) directed program for kick off of town's Community Chest past Sunday (14), with all of area's TV and radio stations carrying show.

Crosley's Bid to Test 'Composite' Tint Limited To 'Off Hours' by FCC

Washington, Oct. 16.

If Crosley Broadcasting Corp. wants to test out a "composite" color TV system over its Cincinnati station, WLWT, it will have to do so after midnight and before 7 o'clock in the morning. So, the FCC in effect, informed the company last week in reply to a request to try out a tint system being developed by the National Television Systems Committee. The Commission told Crosley it may not broadcast color, other than CBS, during commercial hours. Station WLWT, an NBC affiliate, starts its daily TV schedule, as do other Cincinnati stations, around 7 a. m.

Crosley had requested permission to experiment both with CBS and NTSC compatible system "during such periods of the normal broadcast day as it may select." FCC pointed out that special authority is not required to transmit CBS color and that it had previously informed both NBC and Philco that experiments with non-standard color signals must be confined to other than normal broadcast hours.

The NTSC system is a composite of color developments under way by Philco, RCA, DuMont, General Electric and other manufacturers who have organized an ad hoc committee to work toward achieving "a compatible color television system which gives a high quality picture and is economically practicable."

BLAINE, LEE SEEN STARS OF NEW P&G PROGRAM

Hollywood, Oct. 16.

Vivian Blaine and Pinky Lee may co-star in a new 15-minute package for NBC-TV, to go in the three-times weekly 7-30 to 7-45 p. m. spot purchased by Procter & Gamble. Walter Craig, Benton & Bowles veepee, and Lewis Titterton, of the Compton agency, are here for the kinescope audition of the show, which is to be lensed tonight (Tues.).

If P&G likes the kine, the show will be spotted in the Monday, Wednesday and Friday period, to alternate with the new Dinah Shore show, which preems Tuesdays and Thursdays next month under Chevrolet sponsorship. P&G will get the kine this week, and is expected to decide on its acceptance soon afterwards.

Educ'l Broadcasters' Annual Meet Nov. 2-5

National Assn. of Educational Broadcasters will hold its annual convention in Biloxi, Miss., Nov. 2-5. Key issues of the confab will be utilization of resources for programming, status of educational radio, educational television with complete details on station operating costs and a report by the Joint Committee on Educational Television. FCC Chairman Wayne Coy has been invited to speak.

Others scheduled to take part will be Prof. Charles Siepmann, of New York U.; Dorothy Lewis, of the UN; Gen. Telford Taylor, of the Joint Committee, and Hodding Carter, of the U.S. News & World

St. Cloud 'Lifer'

Continued from page 23

pealed to the state attorney general, who ruled he has the right to enter the prison and he'll do so this week.

The lifer who claims to be able to make the startling disclosures on Sturdivant's death only wants to talk to Hubbard. "I know all about the Sturdivant death, and I'll talk to Hubbard, but not to any state official," the lifer is reported to have declared. "I've been double-crossed before."

Hubbard has told the coroner that he'll try to convince the lifer it will be all right for him to talk to the official alone. If that fails, the coroner says he'll have Hubbard along with him at the time of the interview.

The new developments have brought plenty of front page newspaper publicity for Hubbard, whose hobby is crime detection, and to KSTP, and has riveted additional attention on its radio and TV news shows.

Y & R Cries Wolff

Continued from page 23

which would become obligatory should he shift to New York for the Y & R assignment. Thus, it's now a case of resolving the "Ivy"-Colmans sensitivities and assuring continuance of the Schlitz-sponsored show before Wolff can move east.

Also having a major stake in the outcome is Don Quinn, packagers of "Halls of Ivy." Quinn stepped out of his longtime association with the "Fibber & Molly" program to throw in his lot with the Colman show (although he still retains a financial interest in the Fibber series).

Result is that Y & R appears in the middle of a dilemma which finds it anxious to integrate Wolff's talent into the overall agency production setup, but on the other hand not wishing to antagonize one of its major clients.

As of yesterday it looks like Wolff would check in at Y & R in November, but would headquarter on the Coast, permitting his continuance on "Halls."

Hennock

Continued from page 23

VARIETY he doubted that Miss Hennock could get more than four votes for confirmation from the 13-member Committee whose chairman is Sen. Pat McCarran (D-Nev.). However, with Congress on the verge of adjournment, it was considered unlikely that there would be time for Committee action on the nomination.

Witnesses who testified for Miss Hennock included Justice Agnes Craig of the New York Municipal Court; Justice Doris I. Byrne of the Court of Special Sessions of New York; Emil K. Ellis, of the Federal Bar Assn. of New York, New Jersey and Connecticut; Pauline Malter James of the New York City Planning Commission; Jacob L. Holtzmann, member of the Board of Regents of New York; and Attorneys David Schenker, Robert Daru, Claude Hope, Louis Posner, Sidney Krause, Frank E. Karselen and Morris Buchter, all of New York.

Army Cancels

Continued from page 23

weekly platter shows it furnishes to stations. But these shows seldom get good time and their value is limited.

However, platter shows, some of which employ outside talent at minimum AFRA scale, have been suspended pending crystallization of plans in view of Congressional action.

One approach to problem, it was suggested, might be through cooperation with motion picture industry in production of films which carry recruitment appeals.

Impact of Congressional ban on recruitment operations, it's felt, were not understood by Congress. It's probable, therefore, that a pitch to remove prohibition will be made when Congress reconvenes in January.

It's argued in the trade that although the Army spent perhaps \$1,500,000 annually in broadcasting the AM and TV industries donate about \$5-\$10,000,000 yearly to the armed services alone, not counting time donated to other government agencies.

One network exec declared that the broadcasters, agencies and media have failed to educate the legislators on what advertising means in the American market. He pointed out that Congress has always fought appropriations for the Treasury Department's radio work, although the department doesn't buy time and merely uses the funds for talent and production.

When the Army needs planes or potatoes, one adman said, it pays for them. Yet in the ad field, Congressmen seem to want radio to contribute time and facilities cuff.

NCAA Grid Policy

Continued from page 34

vision," Wilson said. "We realize that television is one of the greatest mediums ever discovered, but we haven't yet learned how to live with it. We are spending a lot of money trying to find out."

Wilson said college officials were alarmed last year by decreases in gate receipts and believed television caused a large share of the drop. As for anti-trust action which threatens the NCAA, Wilson said that that bridge would have to be crossed when it is reached.

"All I can say is that every move we have made in our television program was laid before the Department of Justice in Washington," he said. "But we still haven't had a verdict from them."

Schenectady—Robert B. Hanna, manager of WGY and WRGB-TV, is the new president of the Schenectady Chamber of Commerce. He was elected to the post after serving as a director for the past year.

BOB HARRIS

- Specialist in Humor —
- Fresh! Original! Imaginative!
- TV PRODUCERS . . .
- Are You Fed Up with Re-Hashed Burlesque Bits?
- Juvenile Comedy Dialogue? — Stale Formats?
- COMICS . . .
- Get NEW Material, Written for YOU and YOU ALONE!
- SINGERS . . .
- Special Material — Sophisticated — Broad — Satirical
- ... Special Discount ...
- ON ALL DIALOGUE FOR PANTOMIME ACTS!

MO 3-4311 925 West End Ave., N.Y.C.

BILLY NALLE

- PIANIST
- ORGANIST

"STUDIO ONE"
CBS-TV
Oct. 15th

Radio
Registry

560's the Rave Wave On WFIL-adelphia Sets!

Best 1/3 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience — and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with \$3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city — in all the 14-County Retail Trading Area. Here are a million more prospects . . . another \$3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL
560

The Philadelphia
Inquirer Station

Inside Stuff—Television

As newspapers traditionally mix trade names in their radio-TV listings, advertisers and their agencies are giving more and more thought in picking show titles so as to make a distinctive imprint in the agate lines. Dailies' reluctance to give out with free product identification in editorial copy and pix captions, likewise, has heightened the search for program tags that retain their individuality even if the trade name is dropped. Situation springs from discovery that many papers are merely listing as "Theatre" such tele shows as "Celanese Theatre," "Lucky Strike Theatre" and "Kraft Theatre." Another example is "The Voice of Firestone" which frequently is carried as "Voice."

William Dozier, CBS-TV's new story and talent departments chief, has his own troubles with the World Series.

Dozier, who took over his CBS job Oct. 8, had arranged while still on the Coast to sub-let the Manhattan apartment of Leo Durocher and his frau, Laraine Day, with none of them figuring at the time that the Durochers would be in N. Y. into October. Because of the Giants' last-ditch rally, which took them into a six-game series, Dozier had to live in the Coast until last Thursday (11), when the Durochers finally went to the Coast.

Television has created plenty of jobs for members of the Screen Directors Guild, with 106 of them currently engaged in that medium. Guild reports that this represents 31% of the senior membership.

Of this number, as of last week, 35 were directing filmed TV productions, 51 were piloting live video shows, two were producing for their own companies, six were busy as associate producers, eight as production managers and 18 as assistant directors.

Jack Benny does his own TV show on CBS Sunday, Nov. 4, at 7:30 p.m., then bounces back into the same spot as a guest on "This Is Show Business" the ensuing Sunday. On Nov. 18, Joe Laurie, Jr., will present his "problem" to the panel—"now that I'm co-author of 'Show Biz: From Vaude to Video,' my problem is how to become a bestseller."

COAST B'CASTERS HIT SECURITY REGULATIONS

San Francisco, Oct. 16.

Convention of Television and Radio Executives of Northern California and Nevada today leveled criticism at President Truman's latest security regulations for Federal civilian agencies.

The resolution directed at the presidential order declared: "It gives the heads of various agencies the right to censorship without setting up necessary machinery to safeguard the principles inherent in our democratic system as set forth in the constitution of the United States."

The confab is also considering a voluntary code of ethics.

WKRC's 'Door' Series

Cincinnati, Oct. 16.

New public service documentary series on WKRC by Byron Taggart, special events director, has Sunday afternoon half-hour programs dealing with the drug evil, hot rods, slums, civil defense, crowded schools and overcoming prejudice.

Strip is titled "The Door" and was inaugurated with a taping of Taggart's visit to the U. S. Hospital for Narcotics at Lexington, Ky., for interviews of patients.

L'ville's 109,800 Sets

Louisville, Oct. 16.

Total TV sets in the Louisville market now total 109,800. There were 6,036 sets sold by 26 distributors in Louisville during September.

Adrian Murphy to Guest At Chi TV Council Meet

Chicago, Oct. 16.

Chicago Television Council, continuing its plan to feature prominent guest speakers at its bi-monthly meetings, has set Adrian Murphy, CBS veeep in charge of color, as headliner at next Wednesday's (24) session.

TV group has invited the Chi Radio Management Club to sit in on the meeting, with a possibility of discussing a merger of the two organizations.

'Color, College, Culture' Theme of Cleve. Radio Council's TV Parlay

Cleveland, Oct. 16.

The Radio Council of Greater Cleveland will hold its 11th regional conference Oct. 25 featuring "Color, College and Culture on TV."

A color TV show will be demonstrated through the courtesy of WEWS. Adrian Murphy, vice-president CBS, will discuss "The Development of Color Television" in conjunction with the show.

At the afternoon session, television's entrance into the field of higher education will be discussed by Dr. I. Keith Tyler, director of radio education, Ohio State University, under the heading "College Education Through Television." Participating in the presentation will be Western Reserve University's Barclay S. Leatham, chairman of the division of dramatic art. His topic will be "Education Through Television at the Turn of the Dial."

YMCA's CENTENNIAL SERIES

Series of dramatic airers is being prepared for National YMCA Week, Nov. 11-18, celebrating the centennial of the Y's founding.

Jeanne Harrison directed the first stanza, a quarter-hour show written by Allan E. Sloane and starring Walter Abel.

TV's 'Cheap, Bad Taste' Programs Hurt Ad Biz, Sez Y&R's Brockway

Hollywood Oct. 16.

GARDNER, JACKSON FILM 'MASON' FOR TV

Hollywood, Oct. 16.

Eric Stanley Gardner's "Perry Mason" is getting into television and the creator-author of the fiction detective has formed a company with Cornwell Jackson, veeper of the Thompson agency in Hollywood, as one of his partners to film the series. First call on the crime stanza goes to Pructer & Gamble, which for the past eight years has sponsored "Mason" daytime on radio. Walter Craig, v.p. head of radio and TV for Benton & Bowles, has second refusal.

Jackson has enjoyed a long friendship with the fictioneer, having handled his literary output when he headed the story department for the then Beig & Allenberg agency. Craig's association with Gardner dates back to the time he bought the Perry Mason series for P&G.

It is still undecided whether to move the radio show here from N. Y. so the cast can double over to the TV filming. Irving Vendig, who adapts the crime stories for radio, may whip up the script for the tele pilot. Gardner writes his yarns, which have outsold any other whodunits, on his ranch down the coast.

WKBZ's 179G Sale

Muskegon, Mich., Oct. 16.

WKBZ and WKBZ-FM here have been sold to Arch Shawd, of Detroit, subject to FCC approval. All the common stock of the Ashbacher Radio Corp., which owned the outlets, will go to Shawd for \$179,000. Preferred stock, amounting to \$21,000, isn't included in the sale, which was handled by Blackburn-Hamilton.

Louis Brockway, executive veeper of Young & Rubicam lowered the boom on television when he called it "the leading offender in material that is stale, cheap and in bad taste and harming the entire advertising business." He spoke on "Let's Put Our Ethics to Work" before the Hollywood Ad Club at a luncheon yesterday (Mon.) Brockway, who is also board chairman of American Association of Advertising Agencies, added, "TV's glaring examples provide ample justification for public complaints."

"We in the advertising business have done and are doing a fine, constructive and informative job," he continued, "and we must not lessen the effectiveness of these jobs by our delinquencies. Relatively, our delinquencies are not great, but they are serious and everyone in this room is hurt by them. Do we have a double standard? Are we experiencing a moral let-down in our business such as has recently been brought to light in other spheres of business and public life? Recent revelations, have brought to light a lessening of moral standards in many fields, and I might add the recent news from Hollywood to this list."

"We must promote in our business the highest standards of good taste and units to stamp out reprehensible practices. All of us in advertising must take the codes of ethics and principles off the walls of our offices, take them out of their frames and put them to work."

Brockway took a side swipe at surveys in saying "the only true accurate rating service, more accurate than Nielsen, Pulse, Hooper or Starch is provided by the votes of the public as recorded on the cash register."

Another top premium buy on

New York's **LOW COST**

tv station

"Sally Smart's Kitchen"

Here is an established, low-cost show delivering a ready-made audience for advertisers who need wider distribution in the New York market.

For only \$450, advertisers get 5 participations every week — 52 weeks of the year — on WOR-TV's great daytime show "Sally Smart's Kitchen."

The show that has sold for United Fruit Company, Wilson & Co., Seabrook Farms, Sunkist—and many others—is now ready to do a workmanlike job for you.

For more facts, call, write or wire that low-cost, sales-boosting television station...

WOR-TV
channel **9**

at 1440 Broadway, in New York

Television Reviews

Continued from page 31

but his fiery answers were delivered with effect. Latham, McAvoy and Bartell did little more than ask the "one question."

Stanza ended in a slightly calmer atmosphere with the candidates giving their views on the city's Sanitation Department slowdown to Stanley Krasowski, proxy of Sanitation Men's Local 111A. Bannigan kept the session in high gear and restrained his spirited guests with tact. They'll be a tough act to follow. *Gros.*

THE TALENT SHOP
With Fred Robbins, Pat Adair
Director: Bill Seaman
Writer: David Hill
30 Mins.: Sat., 7 p.m.
CHUNKY CANDY
DuMont, N. Y.

(Peck)
DuMont has come up with a pleasant blending of song and story in "The Talent Shop" which should appeal to young viewers who have hopes for a show big future. Show is not limited to the hep set, however, since the patter and the story are built along yodel lines.

Story is located in a Broadway area drugstore which caters to teen age theatrical aspirants. The jukebox customers talk of their problems, do the act, play the jukebox, etc. It's a simple format but it pleases.

Fred Robbins, known to radio listeners as a disk jockey, played the soda jerk impresario of the hangout. He looked more like a fountain boy than a platter spinner but he came across with plenty of video savvy. Pat Adair, the other program regular, was cast as a young hopeful who thrushes and terps. She was perfectly cast. Gal has lots of charm and it projects. She and Robbins ducted nicely on "I Ought to Know More About You" and she followed with a brief dance bit.

The jukebox was used expertly to break up patter and bring in song relief. Camera work here typified effect as it panned through the box and into a film clip of the platter artist singing the tune. The numbers used were Connie Haines' rendition of "How Come You Do Me Like You Do, Do, Do" and Herb Jeffries' workover of "Basin Street." Clips were clear and pointed up song values excellently. Robbins will audition teenage talent for a showcasing on the pro-

gram which should help nab extra dialers. Commercials were worked into script effectively. *Gros.*

ROOTIE KAZOOTIE
With Tod Russell
Writer-Producer: Steve Carlin
Director: Dwight Hemion
30 Mins.: Sat., 12 noon
Sustaining
NBC-TV, from New York

"Rootie Kazootie" is a clever puppet show that has enough angles and twists to make it a children's favorite. Program started the fall season with a half-hour session on the NBC-TV net Saturday (13) but in the future it is to be beamed on WNBC, N. Y., only as a 15-minute across-the-boarder in the 6 p.m. slot.

Format bears a slight resemblance to "Kukla, Fran & Ollie" in that once Todd Russell stands before the miniature stage and converses with "Rootie" a la Fran Allison with the Kuklapolitan players. But from there on the "Rootie" show takes a different tack.

For the Saturday inaugural "Rootie" contributed vocal numbers which included an impression of Maurice Chevalier, huddled with his puppet associates, "Galapochie Pup," "El Squeeko" mouse and "Poison Sumac," as well as gabbed with muppet audience participants. Russell deftly guided the sequences throughout.

As a means of stirring up viewer response the at-home kids are urged to send in puzzles and riddles for use on the show. These are tossed at children in the studio audience (primarily in the four to eight age bracket). Prizes such as bikes and puppets go to both the studio contestant and submitter of the question used. What's more the general tone appears to be sufficiently juvenile so it won't be over the youngsters' heads. *Gib.*

Color TV Review

THE WHISTLING WIZARD
With Bill Baird marionettes
Producer: Baird
Director: Dick Saunders
Writer: Alan Stern
15 Mins.: Mon.-thru-Fri., 5:30 p.m.
Sustaining
CBS-TV, from N. Y.

For its latest expansion in color TV programming, CBS has wrapped up an affable little package spotlighting the Bill Baird marionettes in a fantasy probably grooved for muppet tastes. Where the moppets are going to find a color receiver available in the late afternoon is another matter, but CBS is probably wise in lining up its program formats now with an eye to the future. When and if its tint shows hit a mass audience, this will be a good entry.

Program is obviously designed, both as to the sets and puppet figures, to show off the realism of CBS color, and that it did on the preem Monday (15)—for the most

part. There were some deficiencies, such as the white pages of a book carrying a greenish tinge, and the puppet characters reflecting too many blues in what was supposed to have been an outdoor nighttime scene. But most of the colors were bright and held fast, and definitely imparted an added plus quality which the show would not have had in monochrome.

CBS also used a dissolve effect on the show, and it came off surprisingly well. Where it might have been expected that the colors would run, with one set being dissolved into another, they blended neatly and emerged firm and true. Story, while it won't sustain adult interest, was a nicely contrived fairy tale built around a little boy and his talking horse and their experiences with elves and goblins in a "never-never land."

Baird demonstrated his masterful technique with both the gloved and string-controlled puppets, to carry off the illusion of reality. If the show ever gets a big-enough audience, in fact, some of the puppet characters might become as well known as NBC-TV's "Kukla" and "Ollie."

Radio Reviews

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Kohler, Stewart Louchheim Co., Columbia distrib. Opening query was extent of influence of Latin American pop music on Tin Pan Alley fare. Signor said the demand was so heavy that Victor was putting South American artists on its U. S. labels. Baraky and Kohler took attitude that the mamba, samba, rumba rhythms were of interest principally to dancers, and an extrovert set of dancers at that, hence of relatively small pop appeal. They also contended that nine out of 10 record shops don't carry platters with Latin beats.

Three records auditioned on program—Billy Eckstine's "Out in the Cold Again" (a revival); Dinah Shore's "Getting to Know You" and Paul Weston's "Glory of Love"—drew unanimous kudos. Guests also answered question "Do foreign stars project here?" with a modified "No." Lack of top ballyhoo and personal appearances were reasons given for failure of foreigners to make major click on disks.

Upcoming stars mentioned were Tony Bennett, Tommy Edwards, Merv Griffin and Buddy De Franco. Record promotion and an easy-to-remember tune were held as basics for platter success. Another interesting sidelight was panel's comment on Johnny Mercer tunes in "Top Banana" (current at Shubert Theatre), opinion being that the lyrics were too clever for the wider audience outside the theatre. Program provides top listening and is strictly radio in its appeal. Panelists are informed about their subject—and the talk on records, the new disks and the people that make them are of interest not only to trade but to the legions of listeners who follow the disk jockeys. *Gagh.*

Speculate on WOR

Continued from page 24

It's recalled that after buying Yankee, O'Neil didn't go up to Boston for almost nine months.

Another wrinkle to be ironed out when MBS switches to single control is billings for facilities. At present Mutual owns no studios and facilities of its own, but compensates the stockholder stations for programs they originate for the chain. It remains to be seen whether this arrangement will continue or be replaced by a setup with the skein owning its own facilities, having its own engineers, etc.

WOR staffers are due for a financial windfall. If the consolidation is approved by FCC, the Macy's profit sharing plan will be paid off in full, with some of the upper echelons getting as much as \$15,000 apiece. Everyone making over \$3,500 a year shares in the plan, proportionate to their income. Payment would be made at the end of Macy's fiscal year. Those who remain with WOR and reach retirement age will get their retirement coin from Macy's, figured until the effective date of sale.

It's estimated that the merger will be finalized between Dec. 15-Jan. 15, if FCC approves.

San Antonio — Bill Allert has been named news director of KONO here. He comes from the news staff of WOAL Allert recently returned from active military service in Korea.

Benton Bill

Continued from page 27

board, even though advisory only, was also opposed by the majority on the ground of possible conflict with FCC functions.

Coy said that he and Comr. Walker "believe that establishment of a continuing group of the type proposed (11 members appointed by the President) would be desirable as a method whereby the Congress may conduct legislative studies into the subject matters covered by the bill. They believe worthwhile results may flow from the type of study proposed."

The Coy-Walker minority agreed that the Commission is presently authorized to carry on the studies proposed under the Benton bill, but felt it would be more desirable to have them conducted by an independent group.

"Such a group," Coy and Walker agreed, "could conduct such studies more effectively without arousing fears among broadcast licensees that any recommendations they might make constituted compulsion of any kind upon such licensees. It is not believed (by Coy and Walker) that the functions prescribed for the Board in the bill in any way involve censorship."

Coy advised Johnson that the Commission also is opposed to a provision in the Benton bill requiring that TV broadcast licenses be renewed every year. While such time limit is now imposed by the Commission, he said, the agency may want to extend the license period when industry operations have had more time to crystallize.

That part of the Benton bill requiring the FCC to explore possibilities of subscription TV is not opposed by the Commission, Coy said, but a provision calling on the agency to "encourage" its development is unnecessary. The FCC he explained, is required by law to promote advances in radio.

Vitamin Foldo

Continued from page 27

placed over \$500,000 of radio-TV biz in the Windy City alone. Bulk was at WGN-TV.

Ironically, immediate cause of the AVA downfall was effectiveness of the video advertising. On shows on KTLA and KLAC, Los Angeles, the company last week offered listeners coupons good for \$3.49 on bottle of its product, or that amount could be applied on the purchase of a \$5.95 bottle. It was calculated that half of the customers would use the coupon for the bigger bottle, paying cash for the difference. With 50% of customers buying the larger supply, the company had it figured out it would break even on the number of smaller bottles taken for free, plus the wholesale cost of \$5.95 per jug.

What happened was that 1,020,000 customers took advantage of the coupon offer, with the result the firm found video had parlayed a good paper idea into an actuality that it couldn't financially handle. AVA with its farflung radio-TV expenditures had spread itself thin and the L.A. coupon project was the final straw. Indication of the company's weak status was the fact that AVA also reportedly owes \$100,000 to the Counselors Agency, which had the account before S&S took over.

Scott, determined to weather the storm, said he would have to shake loose some of the agency's personnel but hopes to limit discharges mainly to those added to work on the AVA account.

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TORONTO, MONTREAL TV TESTS PROVE OKAY

Toronto, Oct. 16

In conjunction with the nearly completed television stations at Toronto and Montreal, first two units in the forthcoming Dominion network of the State-operated Canadian Broadcasting Corp., transmission tests for the triple Buffalo-Toronto-Montreal relay linkup are now satisfactorily completed, with Ottawa next to be immediately included in the circuit.

A 50-foot tower has been erected on top of the Bell Telephone building in downtown Toronto, plus 12 relay stations spaced 35 miles apart to supplement the Toronto-Montreal terminals and the Buffalo tie-in. On these relay sites antennae heights vary from 50 to 225 feet, depending upon terrain, to clear line of sound paths from station to station.

WIP Bonanza

Continued from page 24

following the World Series games.

Bold Cigars entered the sports line-up signing for five minutes immediately following the Series games, and Bold also jumped on the Villanova bandwagon buying a quarter hour review following all of the games. Villanova, incidentally has become a very hot item locally.

Adding to the largest bundle of cash ever laid out for sports here on one station, Beeching Motors picked up two of the weekday broadcasts of Leaming's "Sports Shots," while Lichty Jewelers took a 13-week swing of the WIP-MBS co-op "Sports Shots," with Al Helfer. Latter broadcast was added to the WIP schedule Friday nights to accommodate the new sponsor, Hornung Brewing Co. picked up all adjacencies to the sports shows. As Philly exclusive AM outlet for the Series, WIP also collected on the Gillette sponsorship, and from Camel cigarettes for the first of the playoff games.

Laud WPTZ Series

Philadelphia, Oct. 16

Official citation jointly presented by the Philadelphia Health Department and the County Medical Society was given to WPTZ in honor of the 100th telecast of the twice-weekly program "You and Your Health."

Dr. Rufus S. Reeves, health director, made the presentation to Roland V. Tooke, WPTZ assistant general manager. "You and Your Health" is presented by WPTZ every Tuesday and Friday, with Ken Miller, Health Department P. A., as commentator.

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PUNCH

Just think of it! With no other advertising, Farm Crest Baking featured a key product on "Ladies Day", WJBK-TV's participation show, 5 days a week for six weeks. At the end of this run, sales of the item had increased 25%. Three weeks later, another spot check showed an even greater sales increase. That's sales results with a continuing sales punch!

WJBK-AM
TV-DETROIT

WJBK-TV—CBS
and
DUMONT Affiliates

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Edwards 3-2455

Represented Nationally by THE KATZ AGENCY, INC.

14 '50-'51 Korda Pix In 100G Snader Package Grabbed by KLAC-TV

Hollywood, Oct. 16—KLAC-TV is shelling out over \$100,000 for 14 Korda pix, 1950-'51 releases, three others, and one RKO oldie, from Snader Teleproduction Sales. Deal has been finalized by Reub Kaufman, Snader sales-distrib chief, and Don Feddersen, general manager of channel.

Because some of the pix haven't yet played theatrically in L. A., the package won't be viewed here until January. Agreement gives station unlimited run of the pix for a two-year period.

Korda pix in the deal are "Seven Days to Noon," "The Wooden Horse," "Bonnie Prince Charlie," "Courtney Affair," "Hour of Glory," "The Hideout," "Flesh and Blood," "Angel With a Trumpet," "Wonder Boy," "Man in the Dingley," "Saints and Sinners," "Women of Dolwyth," "Odette," and "Interrupted Journey." Other British pix in the deal are "Fame Is the Spur," "Facts of Love" and "Good Time Girl."

Completing the package is the all-star RKO oldie, "Forever and a Day."

Coe's Writers

Continued from page 37

entirely to them after it's been staged on "Playhouse."

Coe's writing stable now includes, in addition to Swift, William Kendall Clarke, Joseph Liss, David Shaw, H. R. Hays, Thomas W. Phipps, Stephen G. Baum, Max Wilk, Robert Arthur and Alexander Kirkland. In addition, such writers as Walter Bernstein and Mary Orr and Reginald Denham draw assignments from time to time.

Coe is also intensifying his efforts to take TV drama "out of the standard living-room and bar settings," he said. For example, he's working on a project with the Atomic Energy Commission to do a show about a town making the atom-bomb, titling it "A Town," a la Thornton Wilder's "Our Town." Also in the works is a project, in cooperation with the U. S. Navy, about the rescue of men at sea, and another show in which members of a top name band will play dramatic roles in a show built around the band.

Coe also has one of his scripters, penciling a drama depicting what might have happened if four members of the Russian delegation at the recent Japanese peace conference walked out on the meet and decided to take a trip across the U. S. Another show would be based on the development of radio, titled "Birth of Radio," a la Coe's "Birth of the Movies" last season, which blogged the late D. W. Griffith. And Liss, Coe said, is now writing a play titled "The Tender Age," which is to be based on the recent disastrous sinking of the Pelican fishing boat off Long Island Sound.

What's ahead for TELEVISION?

Our Special Report on the television and electronic industry discusses both the current state of business and prospects for 1952, including comments on 5 individual stocks.

Copies are available on request.

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BOSTON CHICAGO
PHILADELPHIA

Sindlinger

Continued from page 25

acceptance, by the end of the first year, the capital investment having been paid off, the second year cost of station service should not be much more than you (the stations) are now paying—and the third year you might make some money."

Once Radox gets rolling, Sindlinger said, it will be able to provide two basic services which are not available today from other rating services or, if they are, are furnished to subscribers too late to have much meaning. First of these would be a daily report showing "one simple figure for each station"—by 15-minute time periods of the day—a "simplified and understandable cumulative circulation figure." Figures would be available the day after a broadcast for that particular broadcast. To clarify the plan, Sindlinger said:

"The year will be divided into quarters of 13 weeks each. As an example, the daily report for a Sunday would be issued on Monday. The daily Sunday report for the second Sunday of the quarter would show the cumulative circulation of each station by 15-minute time periods for the first two Sundays. The sixth week's report would show the cumulative circulation on Sunday for six weeks; the 10th report for 10 weeks, etc."

Second Radox service would be instantaneous ratings, provided via a "visual indicator," similar to the old-style Western Union stock ticker. This is to be installed in the station. Indicator will print on tape continuously and instantaneously, at few minute intervals, the time of day, the total number of homes tuned in to all stations at that time, the call letter code for each station and the instantaneous rating concurrent with the program of each station at the time. By plotting charts from the ratings as they appear on the tape, Sindlinger said, it's possible to observe "actual tuning activity" as it takes place.

"Thus," he said, "the station, agency or advertiser can watch the 'applause' (or lack of it) of his program (or his competition) as it is broadcast, or he can study the program later from the information which is going into the basket."

Pulse

Continued from page 25

considerably more than the national average of video penetration.

According to Dr. Sidney Roslow, head of the Pulse outfit, one reason why other services show a "greater decline" for radio audiences is that they don't measure all AM listening. He declares that in homes with television there is still a good deal of radio listening, simultaneously with tele viewing, especially in homes with multiple sets. Roslow reasons that the telephone coincidental method tends to emphasize the TV viewing, with the person called neglecting to report the listening done in other rooms of the household. The meter-measured system, according to Roslow, tends to be weighted for homes which have two or three sets, while many families have more receivers.

Roslow's figures for average quarter-hour radio sets-in-use for the entire week, 6 p.m. to midnight, follow:

Year	Jan.-Feb.	July-Aug.
1948	31.9	26.1
1949	29.7	23.8
1950	25.1	21.8
1951	24.0	21.9

Percentage-wise, the Pulse figures show a drop of 32.9% in the mid-winter sets-in-use and a drop of 16.1% in the summer sets-in-use. This is somewhat less than the decline shown in the Nielsen data, which on a percentage basis (for the March-April period) was 22.0% in the 5-8 p.m. hours and 35.0% in the 8-11 p.m. hours.

One factor behind the divergence in the two services is that Nielsen reported more radio listening in 1948 than did Pulse. However, Nielsen shows not only a greater quantitative loss in AM sets-in-use, but also a bigger proportionate loss. It should be remembered, however, that the areas covered are not exact, Pulse measuring a smaller group of cities while Nielsen projects his figures nationally. Further, Pulse expanded its coverage from five cities in 1948 to 13 cities in 1951.

TOLEDO SYMPH, BALLET SETS WSPD-TV SERIES

Toledo, Oct. 16

The Toledo Symphony Orchestra and the Toledo Ballet will offer a series of six television programs through the fall and winter season over WSPD-TV, designed especially for young persons. The program will be a children's half-hour to be offered on the 4:30-5 p.m. slot each afternoon of the day on which a Toledo Orchestra concert will be given in the evening.

Frances Richardson Keller, commentator for the children's concerts for the past two years, is writing the script and will be narrator and program coordinator. Marie Bollinger Vogt, director of the Toledo Ballet, is planning the choreography and directing the staging. The series is to give youngsters an opportunity to see what the city has to offer in the way of music, dancing and art. First in the series will be Wednesday, Oct. 17, with Wolfgang Stresemann, director of the Toledo Orchestra, as guest.

Straus, CBS

Continued from page 23

Wednesday night at 9 period. Before option time on a cycle, however, CBS notified Straus that it wanted to change the air time of the show. When Straus demurred, CBS sold the half-hour to Calgate Straus, as a result, took the Maugham TV show to NBC, where it's now aired as a full-hour dramatic entry, but on an alternate week setup with Robert Montgomery's "Lucky Strike Theatre."

If CBS follows through with its threatened suit, it will mark what's believed to be the first such instance in radio history of a network suing a sponsor for alleged failure to honor a time order. To fill the Sunday half-hour, CBS last week retained the show "How To," which had been aired in the slot during the summer. It's currently cooking up a new situation comedy series, in which a minister plays the central character, for possible airing there within a few weeks. New program, a house package from the Coast, is titled "It's Always Sunday."

CIRCLING THE KILOCYCLES

Salt Lake City—Intermountain Network has closed its first deal for airing over the recently expanded 41-station web. Pact inked by Lynn L. Meyer, v.p. in charge of sales, calls for Miller Brewing Co. to sponsor Mal Wyman's 15-minute sports roundup cross the board 7 to 7:15 p.m., pitching Miller High Life Beer. Tab runs about \$3,000 weekly for 13 weeks.

Detroit—Van Patrick, sports director of WJR, has been signed by the Detroit Tigers to a two-year contract to broadcast on both radio and television games. Patrick, who will continue in his WJR post, replaces Ty Tyson, dean of Michigan sports announcers and WWJ sportscasters, who filled in the 1951 season when Harry Heilmann died at the beginning of the season. Broadcasts for the past decade have been sponsored by the Goebel Beer Co.

Memphis—Bob Jones, W.A. southern news spieler and reporter has joined WHIM as news chief, manager Cecil K. Beaver announced. Jones was formerly with KTBS, Shreveport. He handles 12 newscasts daily for the Memphis Liberty affiliate. Russ Hodges, former WMC announcer and special events director, has moved over as a staffer with WHBQ, Memphis' Mutual affiliate.

Des Moines—M. L. Nelson, newscaster for WHO, Des Moines, has been awarded a decoration from King Paul of Greece at a special ceremony held in St. George's Greek Orthodox church in Des Moines. The decoration honors Nelson for his work in aiding Greece with food and clothing in the postwar years.

Cleveland—WXEL has hired Sidney Nadler, formerly film editor WOR, as assistant film director. Henry Morgan, NBC commentator, will emcee the Cleveland Press Club-Newspaper Guild's Page One Ball, Oct. 1 tabulation of TV sets in the Greater Cleveland area is just over the 510,000 mark. An accidental shooting resulted in Polka Band Leader Johnny Vadnal being shot in his guitar-playing hand. Doctor said it won't damage his playing ability after a 10-day rest. WDOK is

doubling the size of its transmitter and will originate some of its broadcasts from there.

Cleveland—In record-shattering time, WTAM raised more than \$10,000 for the Society for Crippled Children by promoting a \$1 admission attraction for a special showing of Ice Capades. According to NBC general manager here, John McCormick, WTAM promotion sold out The Arena in 10 days for the Saturday event.

Oklahoma City—Oklahoma City's WKY brought together one of its oldest sponsors and one of its oldest shows when the C. R. Anthony Co., a chain of retail department stores, in co-operation with the Red Gown Shoe Co. this month signed a 52-week contract for "Uncle Ben's Story Time."

Philadelphia—WPTZ has announced first early morning sponsorship of a television news program with the sale of its 8 a.m. news strip to Tom Thumb Donut Corp. of this city. Baking concern began sponsorship of five-minute (Mon.-thru-Fri.) show, yesterday.

Minneapolis—Present number of TV sets installations in Twin Cities area is 273,200, an increase of 2,100 over the last previous month, according to KSTP-TV which now operates 102½ hours per week, the most it has been on the air. NBC-TV programs consume 46 hours of the time. Catching Minnesota football coach Wes Fesler's WTCN-TV television show following the Gophers' return from the California 35 to 14 shellacking at Berkeley, Minnesota's worst defeat in history, columnist Will Jones of Morning Tribune commented that the TV "proves Fesler can take it" and "he hasn't been oversold as a TV personality." Show opened with Fesler's back to audience and a dagger in it. All local critics agree that the goodlooking, urbane, glib and personable coach always can find a spot in TV if he ever gives up football. WTCN-TV produced a "kickoff" show for the St. Paul Community Fund with the Edythe Bush Little Theatre company in a playlet one of the features.

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Chi Tooters Local Hit for Applying 'Double Standard' on 5-Day Week Edict

Chicago, Oct. 16.

American Federation of Musicians is once more on the firing line for alleged discrimination in policies its year-old five-day work week ruling here. Union it's argued, has not been consistent in enforcing, the edict under which AFM members may work a full seven days provided it's in a location on a consistent act policy.

Under terms of the ruling, musicians who work in continuous performance saloons may work five days only, as must all orchestras in ballrooms and niteries. Musicians, however, who work with acts, may toil for the full seven days.

Haple erupted when the Bandbox, a Loop nightclub using acts, booked in singer Hadda Brooks for seven days at a \$500 tag and was later fured to pinkslip the chirp for two days per regulations for straight musical spots.

Al Greenfield, Bandbox operator, said he may file breach of contract proceedings against Miss Brooks for being yanked out by Harry Gray, chief of Local 10's colored union. Greenfield pointed out that earlier Ella Fitzgerald lost her accompanist for two nights under the edict as did chirp Billie Holiday in the same spot.

On the other hand, acts such as Jimmy Durante, Dick Stabile with Martin and Lewis, Benny Payne with Billy Daniels, Victor Borge, Al Norman, Liberace, Louis Jordan and Sharkey Donano—all AFM members—have worked act locations without any union handcuffing. To confuse the issue further, both Miss Holiday and Louis Jordan have worked pubs in Chicago for seven days that the union classifies as continuous performance locations.

Complaints against the five-day week per se have generally been resolved over the past six months. But both promoters and act bookers wish to determine the why of the double-standard in the proviso.

High Court Nixes Ricordi's Suit Vs. Par on 'Butterfly'

Washington, Oct. 16.

The Supreme Court yesterday (Mon.) refused to hear an appeal in the case of Ricordi Music vs. Paramount Pictures and, in effect, agreed that Par has a property right in any motion picture made of the opera "Madame Butterfly."

Case involves a row between G. Ricordi & Co., which owns the copyright of the opera, and Par, which owns film rights to the original John Luther novel on which the opera was based, and also owns film rights to a one-act play produced by David Belasco from the novel. Ricordi commissioned Puccini in 1901 to do the opera from the novel.

When Ricordi sold motion picture rights to the opera a couple of years ago, Paramount stepped in and claimed Ricordi could only sell rights to material added in the opera which was not on the original novel. Ricordi countered by suing to restrain Par from exercising any interest in the motion picture rights to the opera.

Ricordi was upheld in the District Court but was reversed by the U. S. Circuit Court, which held for Par. In refusing to take the case the Supreme Court has let the circuit court's ruling stand.

Propose Payne Memorial

Washington, Oct. 16.

House Judiciary Committee is considering a joint resolution for national recognition of John Howard Payne, author of "Home, Sweet Home," on the 100th anniversary of his death, April 9, 1932. Resolution was introduced by Rep. Frances P. Bolton, who asked \$5,000 appropriation to get the plan under way.

Mrs. Bolton testified before the committee last week, pointing out that this was something show business could get behind.

T.D. Dissolves E.T. Firm

Tommy Dorsey Disk Jockey Show, Inc., has been dissolved, according to papers filed in Albany. Its offices were in New York.

Handleader for some time did a transcribed deejay program released to stations throughout the country.

JATP GROSSES RECORD 10G IN MPLS. CONCERT

Minneapolis, Oct. 16.

Playing its fourth annual one-nighter engagement in the 3,000-seat concert hall of the municipal auditorium at \$3.60 t.p. Jazz at the Philharmonic grossed \$10,000, a new local high for the attraction, which has racked up a bigger take on each ensuing appearance.

Norman Grant, JATP impresario, had auditorium on straight rental. Billy Eckstine and the George Shearing Quintette are set for a one-nighter concert Oct. 23, also taking over the house on a straight rental basis. It'll be Eckstine's first Twin Cities appearance. Shearing has played several St. Paul night club engagements.

'RII' Logging System

Week of Oct. 3-11

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Alphabetically listed.

Songs	
A Ghost of a Chance	Shapiro
And So To Sleep Again	Paxton
Because of You—"I Was An American Spy"	BMI
Belle, Belle, My Liberty Bell	Oxford
Be Mine Tonight	Peer
Blow Blow Winds of the Sea	Lion
Blue Velvet	Meridian
Cold, Cold Heart	Acuff-R
Come On-A My House	Duchess
Dimples and Cherry Cheeks	Leeds
Down Yonder	Peer
Everything I Have Is Yours—"Strictly Dishonorable"	Miller
Getting To Know You—"King and I"	Williamson
Got Her Off My Hands	Harms
Hello Young Lovers—"The King and I"	Williamson
I Get Ideas	H&R
I Love the Sunshine of Your Smile	Johnstone-M
In the Cool Cool of Evening—"Here Comes Groom"	Paramount
It's All in the Game	Witmark
Loveliest Night of the Year—"The Great Caruso"	Robbins
Mary Rose	Shapiro
Maybe It's Because I Love You	Berlin
Morning Side of the Mountain	Remick
Painting the Clouds With Sunshine—"Painting Clouds"	Remick
Shanghai	Advanced
Too Young	Jefferson
While You Danced Danced Danced	Spitzer
Wonder Why—"Rich, Young & Pretty"	Robbins
World Is Waiting For the Sunrise	Crawford
You'll Know—"His Kind of Woman"	Chappell

Second Group	
Cara Cara Bella Bella	Sanson
Detour	H&R
Dreamy Melody	Cromwell
For All We Know	Feist
How D'ya Like Your Eggs In Morning—"Rich, Young, Pretty"	Feist
How High the Moon	Chappell
I'm In Love Again	Crawford
I Wish I Was—"Slaughter Trail"	United
Love Is Here to Stay—"An American in Paris"	Crawford
Make Believe Land	BVC
Mixed Emotions	Roger
Never—"Golden Girl"	Robbins
Old Soft Shoe	Shapiro
Out of Breath	Valando
Over a Bottle of Wine	Leeds
Pretty Eyed Baby	Pickwick
Rudolph the Red Nosed Reindeer	St. Nicholas
The Musicians	Leeds
They Called the Wind Maria—"Paint Your Wagon"	Chappell
Undecided	Leeds

R H Tele-Log

(Numerically Listed)
Week of Oct. 4-10

1 Because of You	BMI	175
2 I Get Ideas	H&R	103
3 Too Young	Jefferson	100
4 Shanghai	Advanced	90
5 The Musicians	Leeds	80
6 Wonder Why	Robbins	50
7 In the Cool of the Evening	Paramount	45
8 Be Mine Tonight	Peer	40
9 I'm In Love Again	Crawford	40
10 I Whistle a Happy Tune	Williamson	40
11 Old Soft Shoe	Shapiro	40
12 World Is Waiting for the Sunrise	Crawford	40

Best British Sheet Sellers

(Week ending Oct. 6)
London, Oct. 9.

Too Young	Sun
Tulips and Heather	Fields
Sweet Violets	Morris
My Truly Truly Fair	Dash
Too Late Now	New World
Chris' pl'r Col'mb's Connelly	F.D.&H.
Unliss	F.D.&H.
Loveliest Night Year F.D.&H.	F.D.&H.
Because of You	Dash
Shanghai	Harms-Connelly
Beggar in Love	Cinephonic
Ivory Rag	Macmelodies

Second 12

With These Hands	Kassner
My Resistance Is Low	Morris
Be My Love	F.D.&H.
Kentucky Waltz	Southern
I Apologize	Victoria
No Boat Like Rowboat	Bourne
Vanity	Sun
God Bless You	Carolyn
Belle, My Liberty Bell	Dash
I Love Sunshine	New World
On Top of Old Smoky	Leeds
Blow Out Candle	Chappell

RCA Maps Promotion In Frisco Symp'h Tie-In

RCA Victor is mapping a major Coast promotion in conjunction with the 45th anni celebration of the San Francisco Symphony orch. Nov. 1 to 15 Pierre Monteux batons the symph.

Diskey will tie in with extensive ad displays for a flock of long-hair albums recently made by the symph.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Bing Crosby: "Domino"—"When the World Was Young" (Decca). A ballad import from France, "Domino" is given a standout Crosby slice which looks good to reestablish Der Bingle among the top bestsellers. It's a big song in walk tempo and Crosby projects with the right feeling. For Victor, Tony Martin has waxed this tune with a purple dramatic flair in both the warbling and background arrangement. It's a potent entry. On the Decca reverse, Crosby delivers another French item, a good special-material number but with doubtful commercial chances.

Mary Small: "Domino"—"I Like It, I Like It" (King). In her initial slice for the King label, Mary Small registers strongly with her workover of "Domino" in a warm ballad style. If the tune clicks, this side will be a competitive factor. Also in the femme contingent on this number, Mary Mayo has an attractive rendition for Capitol. On the King flip, Miss Small neatly changes pace on a rowdy novelty, "I Like It," with her husband Vle Mazy batoning a colorful orch and choral background.

Elio Pinza: "I Still See Elisa"—"My Concerto" (Victor). Pinza has been having difficulty with his recent pop sides, but he has rarely been as effective as he is on "Elisa." It's an excellent number from the legit musical, "Paint Your Wagon," and may prove to be another "Some Enchanted Evening" for the basso. On "My Concerto," Pinza reverts to a leaden style which sends this side nowhere. Anne Shelton's cut of "Concerto" for London has more chances.

Tommy Arden: "Never"—"Once" (Columbia). "Never," a class ballad from the 20th-Fox pic, "The Golden Girl," gets an impressive workout by Miss Arden, who pours on a commercial layer of schmaltz. She doesn't overdo it, however. Dennis Day has a mediocre slice for Victor. On the Columbia reverse, Miss Arden impresses on another good slow ballad, "Yma Sumac: Birds"—"Najala's Lament" (Capitol). Yma Sumac's trick warbling over four registers is showcased with remarkable effectiveness on the numbers, particularly "Birds." It's an unusual side which should have the same impact as Miss Sumac's initial album for Capitol. Backgrounds are first-rate.

Sarah Vaughan: "I Ran All The Way Home"—"Just A Moment More" (Columbia). "Home" is a solid commercial number which gets one of Miss Vaughan's trickier renditions. Vaughan devotees will go for it but she's narrowing her appeal by stressing those vocal mannerisms. The same over-stylizing is apparent on the excellent reverse ballad, "Percy Faith backgrounds are tasteful."

Dean Martin: "Solitaire"—"I Ran All The Way Home" (Capitol). Martin should give Tony Bennett's Columbia cut of "Solitaire" a good run for the money. Martin is in standout voice on this side, handling the clever lyric with relaxed style. Martin also does okay on the flip, his delivery being in a more conventional groove.

Hugo Winterhalter Orch: "I Never Was Loved By Anyone Else"—"Beyond The Blue Horizon" (Victor). "Never Was Loved" is a snappy march tune which Winterhalter's orch and chorus have framed in a bright arrangement. Tune has a big potential and should step out as a strong juke side. Winterhalter also has an unusual interpretation of the oldie on the reverse, with a locomotive beat pulsating throughout the side.

Billy Eckstine: "Out In the Cold Again"—"Once" (M-G-M). Eckstine registers impressively on this coupling of class tunes. Eckstine's pipes butter "Cold Again" into a highly commercial side. "Once" is the type of big ballad Eckstine can belt across with special effectiveness. This side could step out big.

Luis Arcaas Orch: "The Bullfighter's Song"—"Maria Elena" (Victor). Luis Arcaas's superlative orch has come up with another exciting side in the "Bullfighter's Song," featuring a brilliant trumpet solo on the Spanish ritual melody. The reverse is another sharp arrangement of a standard.

Album Reviews

Bert Lahr-Dolores Gray: "Two On the Aisle" (Decca). Decca's original-cast album version of the current hit revue, "Two On the Aisle," is attractively packaged despite an uneven score. "Hold Me" is the standout tune with pop chances, and Dolores Gray belts it across to the hit. Bert Lahr's

"Clown" number is the highlight of the set, with the Lahr-Gray duet on "Catch Our Act At The Met," also projecting well. Miss Gray dominates the album with five solos, including "Hold Me," "There Never Was a Baby Like My Baby," "Give A Little," "If You Hadn't But You Did," and "How Will He Know," latter getting an excellent vocal. Orch and chorus under Herbert Green's baton do okay in the ensemble numbers.

Josephine Baker: (Mercury). This set is of more recent vintage than the Josephine Baker album previously issued by Columbia Records with resulting technical superiority. This is a good sampling of the Baker repertory, and the quality of this distinctive chanteuse is savored through the wax. Standout tunes in this set are "Paris, Paris," "Chiquita Madame," "You're the Greatest Love," and "Boneca De Pixie." Sides were cut in France with backgrounds conducted by Jo Bouillon, Miss Baker's husband.

Platter Pointers

Stan Freeman's Jazz Harpichord set, "Come On-A Stan's House," is interesting in spots but the instrument tends to sound a bit monotonous over the full eight numbers (Columbia). **Les Baxter** orch has packaged a highly atmospheric album, "Le Sacre Du Sauvage," with a primitive-tribal setting, for Capitol. **Harpie Marx** has a pleasing set of harp music for RCA Victor. A collection of Judy Garland numbers has been packaged into an attractive-sounding album by M-G-M in time for the songstress' two-day opening (Oct. 16) at the Palace, N. Y. **Alfred Newman's** vivid background score for the 20th-Fox pic, "Captain From Castile," has been issued by Mercury in a long-play set. Modern jazz pyrotechnics are showcased in a couple of all-star sets issued by the Monarch label. **Les Baxter** orch has a first-rate slice in "When," with **Dick Beavers** vocalizing (Capitol). **Danny Kaye** has a cute novelty in "Riley's Daughter," adapted from a commercial jingle (Decca). **Dinah Shore's** cut of "End of A Love Affair" is solid but the wordy intro hurts the side's chances (Victor). **Lindy Doherty** scores on "Farewell To Yokohama" (Capitol). **By Oliver** orch belts out a potent version of "Kissin' Bug Boogie" (Decca). **Bill Kenny** has a good side in "These Things Shall Pass" (Decca). On the same label, **Bing Crosby** and **Tommy Dorsey** team effectively on a pair of oldies, "Without a Word of Warning" and "The Girl Friend."

Standout western, folk, religious, polka, blues, jazz, etc.: **Dale Evans**, "Thirty Two Feet Eight Little Tails" (Victor). **Freddie Love** Orch, "Unconscious Blues" (Federal). **Ray Brown**, "Bar Room Blues" (De Luxe). **Andy Wilson**, "Gentle Hands" (M-G-M). **Al Russell**, "I Couldn't Help It" (Okeh). **Joan Carman**, "Hilo March" (Capitol). **Pee Wee King**, "Slow Poke" (Victor). **Cliff Arnes**, "I'll Wait For You" (Decca). **Dickie Thompson**, "Whiskey and Gin" (Decca).

Horowitz Sock in London Return After 12 Years

London, Oct. 9.

Pianist Vladimir Horowitz, in his first appearance in Europe in 12 years, played Royal Festival Hall last night (Tues.) with the Royal Philharmonic, Walter Susskind conducting, for a sock reception. Place was jam-packed, with audience enthused and this morning's notices raves. "No one who heard him last night, on his return at long last, is likely to forget for another dozen years what it meant," said the Times. He played the Rachmaninoff Concerto No. 3.

Horowitz is to give two recitals here, Oct. 13 and 19, then play twice in Paris and once in Brussels, returning to the U. S. Nov. 20. Victor has just issued the pianist's arrangement for piano of Sousa's "Stars and Stripes Forever." Before he left the U. S., he prepared a guest star program for the U. S. Treasury Dept., in a 15-minute transcribed ailer which will be used on 2,800 stations in November to aid the bond drive. "Stars and Stripes" is major part of the ailer.

Janet Goossens left the N. Y. Philharmonic press department last week, after many years, to do freelance production.

Rackmil as U-Decca Prez

Under the projected merger of Universal Pictures and Decca Records, Nate J. Blumberg, U's current presy, would become chairman of the board and Decca prez Milton R. Rackmil would step into the president's spot in the new company. Nov. 1 has been set as the date for the transfer of U stock to Decca and to open the way for a reorganization plan under the merger.

Although insiders insist that no issue of control is involved in the impending stock transfers, trade speculation continues on that point. It's been pointed out that the Decca move is an entirely friendly one, initiated and encouraged by Blumberg as a result of long friendship with Jack Kapp, Decca's late president and co-founder. It's understood also that Decca's expansion of holdings is for the purpose of investment rather than to establish control. Further details on Page 3.

Indie Diskeries Jockey for Place On L.P.'s Via Sharp Price Cuts

Indie diskeries are currently jockeying for a place in the long-playing platter market via sharp price cuts that are bringing the L.P.'s below the level of the standard shellac disks. Following the move by Remington Records to package a 78 long-play pop tune disk, Eli Oberstein, Varsity Records chief, is readying a still lower-priced L-P to retail at around 69c.

The indie labels are being forced to slash their prices because of the heavy discounts on the major company long-play platters now being given on a widespread basis by retailers. In several cases discounts up to 40% have knocked down the major label disks to a \$1.80 price, which was close enough to the previous lower-priced lines to compete favorably.

New price slashes, however, are expected to give the indie labels added over-the-counter impetus since retailers can make the full markup on the cheap disks. Major department and chain stores have also been giving big play to cheaper-priced lines in the long-play field, both in the pop and longhair categories.

Philharmonic in Biggest Deficit Yet—\$110,367.61; '51-'52 Prospects Better

Although the N. Y. Philharmonic-Symphony Society had the biggest deficit of its 110-year-old history last season ('50-'51), prospects are much brighter for the current year. Not that the orch's expenditures will be any less, or that it won't operate at a deficit (under normal operations today, no symph can make money), but lifting of the Federal 20% admission tax (which the orch will retain instead of lowering prices) will help substantially. In addition, a drive for public funds by the "Friends of the Philharmonic-Symphony" is to be launched Oct. 24.

The "Friends" drive is aimed to raise \$250,000. Lifting of the 20% tax by Nov. 1, as now looks likely, will mean about \$75,000 to \$80,000 more saved for the symph. Should sales of Philharmonic recordings take an upbeat, the Society will be in greatly improved shape.

The Philharmonic took in \$829,397.83 last season, receipts from concerts being \$521,990.82; broadcasting fees and record royalties, \$104,035.91; and income from investments, \$113,371.10. Gross cost of operations was \$1,032,314.38, with \$894,523.31 for operating costs and \$135,791.07 for pension plans. Cost of maintaining the orch, including salaries, artists' fees and hall rental, was \$773,426.53, with general administrative expenses, 100,099.11.

Total operating deficit thus reached \$202,916.55, with concert deficit \$180,496.58 and pension plan deficit \$22,419.97. Gross deficit was partially offset by endowment fund income, for final deficit of \$110,367.61. This is \$29,761.16 higher than the '49-'50 deficit.

Donahue Exits Navy

Orch leader Sam Donahue anklebited the U. S. Navy last week via a medical discharge. Donahue, who had been in the Navy since May, was released because of a back ailment.

He's currently mulling plans to reorganize his orch or join Tommy Dorsey's crew as a sideman.

Dot Shay to Coral

Continuing its artists' roster buildup, Coral Records has added Dorothy Shay, the "Park Avenue hillbilly," to its stable under an exclusive pact. Miss Shay formerly waxed for Columbia. Coral also inked Curt Massey, vocalist on the CBS "Alka Seltzer" show, to an exclusive pact.

Horace Bailey, Baltimore singer, was also added to Coral's blues and rhythm division last week.

Ted Snyder Sues Berlin on '12 Tune

Songsmith Irving Berlin wrongfully converted the music to the 39-year-old tune, "Simple Melody," to his own use, oldtime publisher Ted Snyder charges in a suit filed in N. Y. Federal Court last week. He asks damages and an injunction to restrain Berlin from breaking an alleged trust, confidence and fiduciary relationship between them.

In 1909, Snyder asserts, he operated a music company in partnership with Henry Waterson called Ted Snyder & Co., Inc., and employed Berlin as a lyricist at \$25 weekly. Between 1911 and 1914 the complaint states, Snyder wrote the music and Berlin the words to "Simple Melody" and teamed on other songs.

When Snyder turned over the music of "Simple Melody" to Berlin in 1912, the suit charges, a trust, confidence and fiduciary relationship was created. Without his consent, the plaintiff avers, Berlin converted the music of "Simple Melody" to his own use in 1950 by publishing the tune that year.

Berlin Denies

Hollywood, Oct. 16. Irving Berlin here says he "can't understand Snyder's claim—I wrote it in 1912, my name as the sole author appeared on the sheet music originally, as it does now, and I guess these type of lawsuits just have to be left to attorneys and the courts to decide who is right. Since I was the sole author then, as I am now, I guess I have the right to revive any of my songs as occasion merits."

SPIVAK EXITING LONDON RECORDS

Charlie Spivak's orch, the last remaining U. S. recording group with London Records, is pulling out of the diskery, which is now concentrating exclusively on the distribution of British-made product. Spivak's pact with London is up shortly and will not be renewed. It's understood that Spivak has been dickering with King Records.

Music Industry in Big Co-op Effort For Kefauver-Bryson Copyright Bill

Washington, Oct. 16

ASCAP Membership

Meet in N.Y. Nov. 2

General membership meeting for the American Society of Composers, Authors and Publishers has been set for Nov. 2 at the Plaza Hotel, N. Y.

Proxy Otto A. Harbach will give the annual financial report and preside over the rank-and-file discussion.

SPA Showdown Nears on Audit

Facing bars from two major publishing firms, Songwriters Protective Assn. is prepping a showdown fight on its right to audit pub books in behalf of its members. No actual moves have been made as yet against the holdout firms but it's understood that SPA will use every legal recourse to get access to the books as provided for in the SPA contract.

SPA's ace-in-the-hole in its stand against the holdouts is a provision in its basic agreement which gives ciphers the right to withdraw their copyrights from firms which do not abide by the contract. SPA will invoke this clause through the courts if the publishers continue to mix the audit. Some publisher lawyers, meantime, are welcoming the first test of the SPA contract which, they contend, will not stand up in court.

Two holdout firms at this stage are E. H. Morris and Leeds Music. Both publishers have voiced objections, not to the audit as such but to the auditors, Ed Traubner and Dave Blau. The pubs claim that Traubner, as a writers' agent and publisher himself, will be in a position to angle the audit to his own advantage.

SPA members, meantime, are solidly lining up behind Traubner. Some 900 out of SPA's 1,100 regular roster have commissioned Traubner to check up on their royalty payments. SPA writers contend that the publishers' objections to Traubner are not valid. They say that Traubner is in the best position to make the audit because he is hep to all the angles where a non-industry accountant would be a "babe in the woods."

Traubner and Blau, meantime, are proceeding with the audit of other publishers' books. Most of the firms have expressed willingness to cooperate with SPA in this project.

All facets of the music business, with the exception of the coin machine operators, will line up solidly for passage of the Kefauver-Bryson amendment to the Copyright Law when hearings open on the bill here Oct. 25. Bill, which would require payments by jukebox operators, is given a strong chance to pass.

Proposed amendment fixes a royalty rate of 1c per record side per week to be paid to copyright owners by the jukebox industry. It's roughly estimated that such a royalty would amount to a 1 1/2% bite on the total \$500,000,000 take of the jukebox industry, calculated at around \$5,000,000.

With this windfall in sight, music biz organizations are going all-out to get the amendment into the legislative books. The American Society of Composers, Authors and Publishers has been taking the lead in the fight for the bill with other outfits, such as the Songwriters Protective Assn. and Music Publishers Protective Assn. also lending support. Reps of these organizations have been invited to testify at the Washington hearings.

Coinmachine operators on the other hand, are pressing to kill the bill on the grounds that it is an unconstitutional raid on their earnings. The original Copyright Law exempted mechanical contrivances from paying royalties unless admission was charged in the places where they were installed. The Kefauver-Bryson amendment would delete the admissions proviso insofar as the jukeboxes use copyrighted music for commercial purposes.

Several jukebox operator associations have threatened to organize their own publishing houses and collection societies if the bill is passed. The publishing industry has pooh-poohed this threat since all of the top writers are lined up either in ASCAP or Broadcast Music, Inc.

Eckstine-Shearing Gross \$25,000 In Two Coast Concerts

Hollywood, Oct. 16

Billy Eckstine grossed a smashing \$25,000 in two concerts at the Shrine Auditorium Friday (12) here and Oakland Auditorium Sunday (14), pocketing \$11,000 as his share. At 50% against a \$2,500 guarantee, gross was a turnaway \$14,500 here and \$10,500 in Oakland. Eckstine paying the accompanying George Shearing Quintet \$750 nightly from his own share.

Concert, promoted locally by deejay Gene Norman, marked the start of the 1951-52 Eckstine tour covering some 50 cities. This was the second time in eight days that Norman filled the Shrine, his Dixieland jubilee promotion with deejay Frank Bull drawing \$15,600 the preceding Friday (5).

CROSBY'S YOUNGEST, 11, IN SOLO WAX DEBUT

Lindsey Crosby, youngest of Bing Crosby's four sons, will make his solo debut on wax for Decca this fall with a cut of "That's What I Want for Christmas." Last year, the 11-year-old broke in for Decca with a disk of Xmas tunes featuring the whole Crosby family.

"That's What I Want," by Irving Caesar, has not been covered on disks for the past 15 years. It was originally written in 1936 for a Shirley Temple pic, "Stowaway."

More Jobs for Pluggers In Music Biz Pickup

Upbeat in publishing house activity was evidenced last week with the hiring of several contactmen to rep the firms in New York and on the Coast. Jack Richmond and Robert Wiener were set as N. Y. pluggers for Melo Music and Wemar Music respectively, while Milt Stein and Sid Lorraine will rep George Paxton and Sheldon Music, respectively, on the Coast.

Meantime Eddy Kelly and Jesse Stool, who were formerly with the Warner group's Coast office, are mulling plans to open their own pubbery.

VARIETY

10 Best Sellers on Coin-Machines Week of Oct. 13

1. COLD, COLD HEART (4) (Acuff-R)	Tony Bennett	Columbia
2. BECAUSE OF YOU (11) (Broadcast)	Tony Bennett	Columbia
3. SIN (2) (Algonquin)	Les Baxter	Capitol
4. I GET IDEAS (10) (Hill-R)	Four Aces	Victoria
5. WORLD IS WAITING FOR THE SUNRISE (5) (Crawford)	Eddy Howard	Mercury
6. WHISPERING (4) (Miller) (Fisher)	Tony Martin	Victor
7. DOWN YONDER (2) (Southern)	Les Paul-Mary Ford	Capitol
8. DETOUR (2) (Hill-R)	Les Paul	Capitol
9. SWEET VIOLETS (12) (Morris)	Del Wood	Tennacore
10. COME ON-A MY HOUSE (15) (Duchess)	Champ Butler	Columbia
	Patti Page	Mercury
	Dinah Shore	Victor
	Rosemary Clooney	Columbia

Second Group

LONGING FOR YOU (2) (Ludlow)	Vic Damone	Mercury
AND SO TO SLEEP AGAIN (Paxton)	Patti Page	Mercury
TURN BACK HANDS OF TIME (Choice)	Dick Haymes	Decca
LOVELIEST NIGHT OF THE YEAR (14) (Robbins)	Eddie Fisher	Victor
TOO YOUNG (24) (Jefferson)	Mario Lanza	Victor
MORNINGSIDE OF THE MOUNTAIN (Remick)	Nat "King" Cole	Capitol
SHANGHAI (3) (Advanced)	Richard Haye	Mercury
VANITY (Jefferson)	Tommy Edwards	MGM
JEZEBEL (22) (BMD)	Paul Weston	Columbia
BELLE, BELLE, MY LIBERTY BELL (4) (Oxford)	Doris Day	Columbia
UNDECIDED (Leeds)	Billy Williams Quartet	MGM
JOSEPHINE (Feist)	Don Cherry	Decca
THESE THINGS I OFFER YOU (Valando)	Frankie Laine	Columbia
	Guy Mitchell-Mitch Miller	Col.
	Amos Bros.	Coral
	Les Paul-Mary Ford	Capitol
	Sarah Vaughan	Columbia
	Patti Page	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10)

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities of origin and jockeys will vary week to week to present a comprehensive picture of the country regionally.

[illegible]

THE ROMANTIC VOICE OF ...

A SMASH on Television!

A SMASH on Records!

**EZIO
PINZA**

**I STILL SEE
ELISA**

Singing

and

**my
CONCERTO**

RCA RECORD
20-4313
47-4313



the **BIG** ^{New} **HITS** are on...

RCA

RCA VICTOR RECORDS

Inside Orchestras—Music

Upbeat in folk music has been so marked in the last year that The Wall Street Journal headlined it as "big business" in a recent front-page spread. Financial paper estimated that the Nashville "music manufacturers" have cut a \$25,000,000 annual business out of the nationwide cornball trend. Income of one folk artist, Hank Williams, crier of "Cold, Cold Heart," was set at \$150,000 this year from radio, records and personal appearances. Last year he made only \$60,000. Among the other artists, Ernest Tubbs is set down for \$125,000 annually and Carl Smith, a newcomer, at \$75,000. Roy Acuff, partner in Acuff-Rose, paid \$48,000 in taxes last year.

Following the click of "Teena Teena Teena" last year, Tin Pan Alley tunesmiths have been stepping up their study of Hebrew folk melodies in an effort to come up with pop material. Latest number based on a traditional Chasidic tune is "Now, Now, Now," written by Tom Glazer and Lou Singer, with the English lyrics closely following the original Hebrew words. Another recent attempt in the same idiom was "Calla Calla," by Edward Samuels and Leonard Adelson. Latter tune failed to break through after creating some initial noise on the basis of a Vic Damone slice for Mercury.

Impact of hit records on artist salaries is pointed up by the current booking of Rosemary Clooney and Tony Bennett into the Capitol Theatre, Washington. One year ago they were hired on the CBS "Songs For Sale Show" at \$150. Currently riding high with their disklicks ("Come On-A My House" for Miss Clooney and "Because of You" for Bennett), they're each getting \$3,500 per week.

Simon & Schuster is launching a major disk jockey promotion in behalf of its recently published volume, "The Rodgers & Hammerstein Song Book." Publishing company has made a special 32-page edition of the Oscar Hammerstein 2d introduction and Richard Rodgers' preface for cuff distribution to 1,000 deejays across the country.

N.Y. Orch Pulls Surprise; Hands Across the G's In Edinburgh Refund

Edinburgh, Oct. 9

The N. Y. Philharmonic-Symphony, which was the star attraction at the recent Edinburgh Festival here, pulled the unprecedented, it's just been revealed, American orch's expenses ran less than the guarantee set, and orei returned a check of \$8,000 to the surprised local management. Budget had been set at \$101,000, and the U. S. symph spent only \$93,000. Festival director Ian Hunter has written to Philharmonic manager Bruno Zirato to express management's pleasure and surprise, adding it never believed the N. Y. symph could put over its appearances as sock as it did.

The \$101,000, set aside in U. S.

funds, wasn't the whole cost of the New York group's trip, being exclusive of ocean passage and rail transportation in Britain. This ran to another \$40,000, which the Festival paid for in pounds. The 14 concerts of the N. Y. symph (Aug. 22-Sept. 4) were all SRO, but the Festival lost money on the deal, as was anticipated. The U. S. musicians helped out a bit, each man leaving an average of \$300 in Edinburgh for living expenses, purchases and gifts, etc.

Ask Mex Juke Royalty

Mexico City, Oct. 9

Claiming that local jukebox operators garner \$17,340 daily from their music without paying them a cent in royalties or in any other way, organized songwriters here have complained to the federal attorney general's office. Writers say that 3,000 juke boxes function here daily.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Oct. 13

This Last
wk. wk.

Artist, Label, Title

			New York (Davego Stores)	Chicago (Hudson Ross)	Los Angeles (Denzel's Mus. Shop)	Boston (Boston Music Co.)	Indianapolis (Pearsons)	San Antonio (Central Radio Co)	Philadelphia (Wanamaker)	Minneapolis (Don Leary)	St. Louis (Ludwig Music House)	Omaha (A. Hooper Co.)	Cleveland (Record Mart)	Kansas City (Jenkins Music Co.)	TOTAL POINTS
1	1	TONY BENNETT (Columbia) "Because of You"—39362	1	2	1		1	1	3	3	4	2	5	1	97
2	2	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449		2	1	2	6	4	3		2	6	1		77
3	3	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	7	6	7	3		2	2	6		5	9	3	60
4	4	TONY MARTIN (Victor) "I Got Ideas"—20-4141A		3	4	5			4	5	1	10	8	4	55
5	5	FOUR ACES (Victrola) "Sin"—101	10			1			1		1		1		41
6	9	EDDY HOWARD (Mercury) "Sin"—5711		3	3			6		5		3		9	37
7	6	LES PAUL (Capitol) "Whispering"—1592		4				5	5		5	6			30
8	13	PATTI PAGE (Mercury) "And So to Sleep"—5706		6	8		7		6		8	4			27
9	13	AMES BROS.-L. BROWN (Coral) "Undecided"—60566		8		4			8		2		7		26
10	7	PATTI PAGE (Mercury) "Detour"—5682		5	8		7	9	7		9			8	24
11	14	TOMMY EDWARDS (M-G-M) "It's All in the Game"—11035		9		10			8					2	15
12	8	MARIO LANZA (Victor) "Loveliest Night Year"—10-3300			7						3			10	13
13	10	DEL WOOD (Tennessee) "Down Yonder"—775		10		8			4						11
14A	13	B. CROSBY-J. WYMAN (Decca) "Cool, Cool, Cool Evening"—27678		5				10				9			9
14B	12	DORIS DAY (Columbia) "Shanghai"—39423					2								9
14C		PIANO ROLL COOK (Abbey) "Down Yonder"—15053						2							9
14C		PREE WEE KING (Victor) "Slow Poke"—21-0489							7		7		10		9
14D		EDDIE FISHER (Victor) "Turn Back Hands"—20-4257											2		9
15A	14	PATTI PAGE (Mercury) "One Sweet Letter"—5706											3		8
15B		CHAMP BUTLER (Columbia) "Down Yonder"—3953									8		6		8

Top Selling Labels

(Based on Points Earned)

	No. of Records	Points This Wk.	Points Last Wk.		No. of Records	Points This Wk.	Points Last Wk.
Columbia	4	191	198	Coral	1	26	10
Mercury	4	97	76	Tennessee	1	13	16
Capitol	2	90	115	Decca	1	11	19
Victor	4	88	83	Abbey	1	9	0
Victrola	1	41	38	M-G-M	1	8	9

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	GREAT CARUSO Mario Lanza Victor DM-1508 LM-1127 WDM-1508	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	New Sound Volume Los Paul-Mary Ford Capitol H-286 CCF-286 CCN-286

JUKE OP CONCLAVE HITS 5C PLAY FREEZE

Omaha, Oct. 16

Jukebox operators are having price-freeze trouble, says George Miller, president of the Music Operators of America here Monday for a six-state coin machine convention. Until the Office of Price Stabilization unfreezes the cost of playing jukeboxes, operators can get only a nickel a record.

Even dime-a-play men have been ordered to drop to a nickel. Main topic now before more than 1,000 operators here is a method of dropping controls on jukeboxes. Convention winds up today (Tues.).

Oscar Peterson to Form Own Trio After Tour

Oscar Peterson, Canadian Negro jazz pianist, will form his own trio following completion of his current tour with the "Jazz at the Philharmonic" troupe. Peterson recently received his permanent U. S. visa and will be eligible to work regularly in this country.

Ray Brown, who is also working the JATP tour, will be the bass man in the trio. Drummer has not yet been set.

Busse Orch Set For Nov. One-Niter Tour

Chicago, Oct. 16

McConkey Artists Corp., which recently acquired the Henry Busse band from Associated Booking, has set 28 dates of a proposed 31-date tour for the band leader through Nebraska, Iowa, Illinois and South Dakota. Only three dates in November are as yet unsold on the

trek, which begins Nov. 2 and takes Busse through Dec. 2. Trumpeter will work inside a \$750-\$1,000 price bracket.

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Four Knights—(Capitol) Billy Williams Quartet—(MGM)
Four Aces—(Victrola) Sammy Kaye—(Columbia)
Eddy Howard—(Mercury) Savannah Churchill—(Victor)
Four Buddies—(Savoy) Al Morgan—(Decca)
Arthur Prysock—(Decca) Enoch Light—(Remington)

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Top Singing Groups of the Year

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Ames Brothers	Coral	309
2.	Mills Brothers	Decca	269
3.	Andrews Sisters	Decca	254
4.	Fontane Sisters	Victor	252
5.	Modernaires	Coral (formerly Columbia)	158
6.	Pied Pipers	Capitol	150
7.	Ink Spots	Decca	136
8.	Dinning Sisters	Capitol	126
9.	Mariners	Columbia	108
10.	Wal (King) Cole Trio	Capitol	88
11.	Billy Williams Quartet	MGM	88

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Cleveland Niteries Up Budgets With Disk Names in Booking War

Cleveland, Oct. 16. Caught in the middle of a local bo king war, Dom Georgian and Chuck Spinner hastily contracted Rudy Vallee for six days, beginning Oct. 22, and several jukebox names to get the jump on its rival, Daffy's Club.

Georgian and Spinner opened their new West Town Club Monday

Hamp Heads Mercury Cocktail Lounge Dept.

Johnny Hamp, former head of General Artists Corp.'s cocktail lounge department, joined Mercury Artists Corp. this week in a similar capacity. Hamp left GAC some months ago to handle some summer accounts in Wildwood, N. J. Immediately after being put on the payroll, Hamp took off for a selling tour.

(15) with the Page Cavanaugh Trio. For stanza of Oct. 29 they'll have George De Witt with Bobby Wayne on same bill; Nov. 19, the tap-dancing Ray Malone, and piano-riffing Al Morgan for Dec. 10.

Owned by Daffy Lightman, Daffy's Club is fishing for Kitty Kallen and Gloria De Haven to follow Guy Mitchell, who is due the week of Oct. 29. Mitchell's aides are putting heavy pressure on impresario to have the date postponed for a couple of months, claiming the singer needs a rest before starting a Coast engagement.

Lightman insists the success of his club's new policy is completely dependent upon the Columbia platter singer to kick it off, and refuses to consider a postponement. Room was remodeled and a seven-piece band engaged, he says, specifically for Mitchell's appearance.

Both new spots are bucking Moe Nahas' Main Street Club and the Skybar, long-established cafes that specialize in acts with a jukebox pull. Fran Warren is now in Nahas' room on a two-week stint, while Anita O'Day and her unit are currently doing one folio at the Skybar, run by Aaron Rein and Phil Basch.

Latter have such a hot jazz-disk clientele that they have inked Wingy Manone for Oct. 22, Jimmy and Marion McPartland, Oct. 29; Nellie Lutcher, Nov. 12; Charlie Barnet's crew, Nov. 19, with Muggsy Spanier's outfit committed for a return trip before the holidays.

Jeffries Sued for 100G In London on Claim He Powdered Empress There

London, Oct. 16. Al Burnett, who sets talent into the Empress, London, is suing U.S. Negro singer Herb Jeffries for \$100,000. Burnett claims that Jeffries breached his contract by failing to appear at last Monday's (9) opening at the Empress, London, and in so doing also damaged his reputation as an agent and booker. Jeffries was believed to have returned to the U.S., but his agents, Music Corp. of America, claim that he's still on the Continent.

K.C. Pageant, Film Talent Pull Near-Peak 9,500

Kansas City, Oct. 16. Annual American Royal Coronation Pageant & Ball played to 9,500, nearly capacity for the arena of the K. C. municipal auditorium, Friday (12) night, with show biz strongly favoring the proceedings. Pageant and entertainment was under direction of Richard H. Berger, production-director of all-fresco Starlight Theatre.

Talent included Victoria Sherry, Glenn Burris, Gil Johnson, Nirski, Dorothy Dushok, Rex Allen, Andy Devine, Guy Madison, Gladys Butler, the Pensacola Naval Cadet Choir, with Berger sharing m.c. chores with Jim Burke, KMBC. Allen, Madison and Devine came in from Hollywood for the ceremonies, and for the parade following day.

Margaret Phelan and the Hurricanes set for the Coconut Grove of the Ambassador Hotel, Los Angeles, starting Dec. 6.

Steinman-Arnold Pairing For Zurich Ice Show

Harold Steinman, producer of the U. S. roller revue, "Skating Vanities," has become associated with London's Tom Arnold in "Rhapsody on Ice." The teamup is limited to the Oct. 19-31 run at Hallenstadion, Zurich. Steinman's own show has played Zurich the last three years as part of its spring-summer contracts in Europe.

"Rhapsody" stars Barbara Ann Scott, Michael Kirby and Heini Brock. Miss Scott was recently pacted by Arthur Wirtz to replace Sonja Henie in his "Hollywood Ice Revue." Zurich will be her last European date before joining Wirtz's setup.

Veteran Showman Clifford C. Fischer Dies in N.J. at 69

Clifford C. Fischer, who died at his Westwood, N. J., home on Thursday (11) at 69, failed to see, by a few days, another major experiment in two-day vaudeville which started last night (Tues.) at the Palace Theatre, N. Y. Fischer believed that properly presented vaudeville on a class basis could be sold. He personally produced three major shows, two editions of "Priorities" in 1942 and 1943, and "Keep 'Em Laughing," which he presented in legit houses with top names at a legit musical scale. After three successful efforts, at this kind of show business Fischer couldn't get sufficient names to start another show and the idea was virtually abandoned until the Palace revival.

Fischer in recent years headed the International Theatrical Corp. and arranged the American tours of Edith Piaf and acted as Maurice Chevalier's American manager for a number of years. His last vaude venture a few years ago at the Playhouse, N. Y., served to introduce Miss Piaf and Les Compagnons de la Chanson. He upped Miss Piaf from \$1,000 to \$5,000 a

(Continued on page 52)

PALACE'S NITE ADVANCE SALE OK, MATINEES OFF

Return of two-a-day vaudeville to the Palace, N. Y., last night (Tues.) with the show topped by Judy Garland, is being picked up more avidly by evening audiences. Advance sale for the late shows have been heavy; matinees comparatively light.

Show comprises, in addition to Miss Garland whose act was staged by Charles Walters, Smith & Dale, Lang Troupe, Szonys, Max Bygraves and Doodles & Spider.

With the return of two-a-day, part of the Albee art collection has returned to this house. Paintings that had been exhibited at the Albee, Brooklyn, and the Keith's, Boston, are now at the Palace. The chandeliers also have been returned to this house.

Palace for this occasion has gotten a facelifting. Interior has been repainted and stage has been given a new dressing.

House previewed the show twice before its preem. Performances were staged Sunday afternoon and Monday evening.

Schuyler Nails Comedy Career for Carpenter

Ned Schuyler, personal manager of Josephine Baker and who operates Copa City, Miami Beach, with Murray Weinger, is enlarging his field of personal management. He has signed singer Thelma Carpenter to a contract and is planning to convert her into a comedienne. He's getting Eli Bass to script a new batch of material for her.

Miss Carpenter becomes Schuyler's third Negro client. Others are Miss Baker and singer Joyce Bryant. Latter closed Monday (15) at the Chez Paree, Montreal.

Launelle Peterson signed as featured songstress at Congo Jungle, Houston. She replaces vocalist Joan Hovis, who's joined the Warney Ruhl orch.

Blast AGVA's Insurance Program As Cutting Into Union's Key Functions

The national board of the American Guild of Variety Artists, at meetings which started yesterday (Tues.) in Chicago, was not expected to ignore the rebellious undercurrents and resentments of many execs and rank-and-filers against the union's insurance program. Several board members have been secretly collecting data on the insurance setup. As soon as some vital links are established, they envision a shocker which will make previous ruckuses in the union's stormy history seem like a sewing circle.

The protesters, while pointing to the desirability of maintaining an insurance plan at no cost to the membership, are incensed on other counts. They charge that the modus operandi of the plan is such that the regular union operations are being subordinated to the demands in connection with the collecting of premiums in behalf of the Matthew M. Adler Agency, which is carrying the insurance and is located in the same building at AGVA's N. Y. headquarters. They claim that the current organizational drive in AGVA is being undertaken to enlarge the scope of insurance collections. Inasmuch as the policy stipulates that only organized performers may participate in the program, it has become necessary to enlarge the membership to achieve peak collections. Thus, they charge, some important routine work of the union is being jettisoned—at least temporarily.

"Sacrifice" of Principles According to spokesmen for the protesters, basic AGVA principles are being sacrificed to corral more insurance "eligibles." They point to some late contracts, for instance, in which a clause was inserted that performers shall be deemed independent contractors instead of employees. This, they argue, is contrary to recent Bureau of Internal Revenue rulings, but union heads are alleged to have by-passed the ruling when a contract was at stake. It is pointed out, too, that there

is a danger of the AGVA becoming what is tantamount to a subsidiary of the insurance program, making the latter the tail which wags the dog. Organizers in the field, it is claimed, are being hustled to collect as many premium payments as possible, thus taking time away from their regular vital duties.

It's also an open secret that organizers are "rewarded" for time spent in collections, thus furnishing an incentive for them to go after collections to the detriment of their other work.

There is the case of one regional director who was given a check with a promise that bigger largesse would follow when the insurance program really got rolling. That check was sent back, however. How many checks were not sent back is not known of course.

"Insurance Agents" It has been argued that the process of pushing the insurance pro-

(Continued on page 52)

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London Percenters Scout U. S. Names To Insure Palladium Vaude Season

Several London talent agents are visiting the U. S. in an attempt to keep the Palladium, London, on a variety policy. Unless a sufficient number of top names are assured them, it's possible the house's vaude policy will be jettisoned.

Same situation prevailed last year, but pacting of Danny Kaye for a long run at that theatre, plus commitments of other top acts during the season, assured a return of vaudeville to the Palladium.

Lew Grade, of the Lew & Leslie Grade Agency, London, already is in the U. S. on a talent-scouting expedition. He flew out to the Coast last week to survey availabilities for the Palladium and other British houses. He hopes to get Jack Benny to repeat the house

and Bob Hope to play London again. Hope played the Prince of Wales Theatre, London, last spring. —Others expected to come here are Harry Foster, head of the Foster Agency, London, who's slated to arrive late this month or early November.

Val Parnell, managing director of the Moss-Empires circuit, which controls the Palladium, also is expected in the U. S. next month.

Sinatra, Kirsten Head N. Y., H'wood Group For London Variety's Gala

London, Oct. 16. A contingent of Hollywood and N. Y. stars, headed by Frank Sinatra and Melba Purnell, are planning to London in December to participate in a royal midnight gala matinee sponsored by the London Variety Club in aid of the National Playing Fields Assn. Full list of the talent lineup for this gala show is being held up until arrangements for the Royal Command Film and Vaudeville shows, scheduled for Oct. 29 and Nov. 5 have been finalized.

In addition to the American people all available British talent is being recruited for this show, which is to be produced at the Coliseum Dec. 10 by Alex Shanks.

Top admission price will be around \$30, scaling down to a \$6 minimum. On this price schedule, house capacity will net around \$34,000 for the Playing Fields Assn. It is anticipated that revenue from advertising, sale of programs and donations will add another \$10,000 to this.

All the seats in the lower price category have been bought by an American and donated to British and American servicemen. Selected members of the forces of both countries will be given two tickets. The Duke of Edinburgh, who is president of the NPFA will attend the gala with Princess Elizabeth.

Tax Unit Clamps Down On E. St. Louis Niter

St. Louis, Oct. 16.

The Torch Club, near East St. Louis, Ill., was shuttered last week by the St. Clair County excise commissioner, who revoked its liquor license. Edict followed the failure of Mrs. Margaret Felix, owner, and William Welch, manager, both of East St. Louis, to appear at a hearing.

Both Mrs. Felix and Welch had previously been charged with receiving stolen property in connection with a crime ring in which 16 persons were jailed after having been convicted for 100 burglaries in which more than \$70,000 worth of goods was stolen. Authorities reported that some of the stolen property was found in the niter.

Frank Foster has opened an office in Dallas as rep for General Artists Corp.

Cisco's Frisk-o

Baltimore, Oct. 16.

Winding up his performance at a rodeo here, Duncan Renaldo, The Cisco Kid, made a flourishing exit, riding his horse close to an applauding group of youngsters in the bleachers and waving his Stetson in fond adieu.

Back in the dressing room he noted his fancy gun holster empty. Some kid had snatched his six-shooter.

Morris Office Dickers To Take Over Ed Sherman, Latter to Join Agency

Hollywood, Oct. 16.

Deal is reported to be in the works for the William Morris Agency to absorb the Edward Sherman Agency. Under terms of the deal being negotiated, Sherman would join the Morris office in an executive capacity and would continue to service the acts under contract to him, including Abbott & Costello.

It would be the second absorption by the Morris office in recent years. Some time ago, outfit took over the Berg-Allenberg Agency.

Sherman at one time conducted the largest independent vaudeville booking agency in the U. S. During its operation he entered the personal management business on the Coast, the agency being run by Larry Golde and Joe Coopersmith, latter his former brother-in-law.

Sherman officially retired from the booking agency some months ago, turning it over to Coopersmith.

Lenny Bruce & Wife Hurt in Pitt Crash

Pittsburgh, Oct. 16.

Lenny Bruce, nifty comedian, and his sister-wife, Honey Michelle, were both injured, the latter critically, when another car smashed into their auto here last week. Both were rushed to the St. Francis Hospital. Miss Michelle suffered a fractured pelvis in addition to multiple contusions.

When Bruce seemed to have been hurt only slightly, he went to work that night at the Monte Carlo, where he and his wife were appearing, but returned to the hospital in the middle of the evening when he started bleeding from the head. Bruce was detained for a couple of days and then released as okay.

Miss Michelle, however, will be hospitalized for several months, according to doctors. She will remain at St. Francis for another few weeks before they'll be able to move her to a hospital in Detroit, her hometown, to be near her family.

Nat Karson Renews 3d Year at London Empire

Nat Karson, who flew back home from London because of the death of his father in New York, returns to London today (Wed.) by air in order to ready the 24th anniversary stagelash of the Empire, the Loew showcase in the West End. Gala bill will run at least three weeks with "The People Vs. O'Hara" (Spencer Tracy) on-screen.

Karson has signed for a third straight year with the Loew house, whose shows he puts on in London, despite TV bids in the U. S.

Annarmy's London Date

Annarmy Dickey, former Met Opera soprano, has been set for the Empress Club, London, starting Nov. 29.

New York office of Lew & Leslie Grade, headed by Eddie Elkort, set the deal.

Akron Liquor Applicant To Be Heard by Court

Akron, Oct. 16.

Ohio Supreme Court will decide Oct. 30 whether the Ohio Liquor Dept. must accept the application of Joseph Mandalla, for a nitery liquor permit here. Mandalla is seeking an order to compel the department to accept his application. The suit attacks only that part of the Ohio Liquor Board's edict which forbids the bureau to accept applications for new permits during the "freeze." The court hearing will climax an 18-month battle between Mandalla and state liquor officials on the freeze order.

The department refused to accept Mandalla's application when it was presented Feb. 4, 1950. He contended if there were permits available below the freeze number he was entitled to one and the department must accept his application. Lower courts upheld Mandalla. Mandalla contends the number of nightclub permits in Akron is one below the department's quota, and that he is entitled to the vacant permit.

Yma Sumac Wants Out On John Rose Mgt. Pact That Floors Her Income

Peruvian singer Yma Sumac, who completed a four-week stand at Hotel Pierre, N. Y., Sunday (14), is attempting to get out of a personal management contract with John Rose, who, it's charged, is receiving an "excessive amount" for his services. Miss Sumac called in the American Guild of Variety Artists in an effort to extricate herself from a pact which resulted in her netting \$460 from her stipulated \$1,250 salary.

It's claimed Rose's cut is 25% of the take. In addition, sundry undisclosed "expenses" are allegedly involved.

The William Morris Agency, which booked Miss Sumac into the Pierre, had a stipulation with Rose that the salary check would be collected by that office and forwarded to Rose, who would then pay off the singer. When latter protested to AGVA, organizer Ben White won a stipulation from the hotel that she would be paid directly.

AGVA is now seeking to separate Miss Sumac from the deal, which has about five and a half years to go. Meantime, she's been advised not to accept work in which Rose participates. It's doubtful, therefore, that she will play the Town Casino, Buffalo, where she was slated to start Monday (22).

Rose is now on duty with the Navy.

New Tony & Eddie Act

Record-pantomime turn of Tony & Eddie is breaking in a new act with a change of partner. Eddie Gruber, who worked from a wheelchair, has retired from the act on advice of his medics. He was replaced by Kenneth Towers.

Team opened last week at the Bon Soir, N. Y.

Charles Kaufman has joined the Harry Greben agency, Chicago, with title of v.p.

GRACIE FIELDS WINDS SOCK PALLADIUM STINT


London, Oct. 16.

Gracie Fields dressed up the Palladium's final bill of the season in grand style, registering with a sock routine which blended traditional numbers with current pops. Miss Fields was called back three times after the curtain, and begged off after 40 minutes on the stage.

Romanos Bros., acrobats, made a pleasing debut at this house. Others on the bill include Five Smith Bros., "Monsewer" Eddie Gray, Arnaut Bros., Canfield Smith, and Wilson, Keppel & Betty.

After this show, house will have a layout from Blackpool and then will go into the pantomime period.

National Variety Artists holding annual bal masque at the Carnival Room of the Capitol Hotel, N. Y., Oct. 26. Proceeds to the NVA welfare fund.



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Ritz Seeks to Revive H'wood Troc As Showcase for Name Comics

Hollywood, Oct. 16.

Scheme to put Hollywood back into the big league of the nitery biz via rekindling of the longdark Trocadero is being worked out by Ritz. He envisions the Sunset Strip spot as a badly-needed haven where the nation's top comedians could work.

Basic idea is for a co-op effort, with the Ritz Bros. as part owners along with four or five other top comics—and each of the partners taking a turn at headlining the floorshow. They'd work at scale only for their respective stints, receiving their actual remuneration in the form of a potential year-end melon.

Behind the idea is the growing concern, voiced by comics particularly, that Hollywood has no spot in which the fun fraternity can work under favorable circumstances. The local cafes—particularly Ciro's—have been dubbed the "graveyards of comedians," and as a result few comedy acts accept bookings here. Mocambo, because

of its intimacy, isn't suited to some of the names that draw heavily in other places around the country, notably Chicago's Chez Paree and N. Y.'s Copacabana and Latin Quarter.

Ritz has already talked to—or plans to huddle shortly with—such acts as Danny Kaye, Danny Thomas, Jimmy Durante, Joe E. Lewis, Martin & Lewis and Burns & Allen.

For its size, the Los Angeles-Hollywood area is one of the worst nitery belts in the nation. It has only the Mocambo, Ciro's and the Coconut Grove as way stations for the nation's top talent. Disappearance of the Troc several years ago, followed by the downfall of Slapsy Maxie's and Florentine Gardens and the shuttering of Earl Carroll's, left the town devoid of niteries in the accepted tourist sense of the word.

Ritz's scheme, for which he has been virtually assured the necessary primary financing if he can work out the co-op deal with other acts, would provide the town with one big spot for name acts. Operation, it's expected, would be on the lines of the Chez, the Copa or the Quarter, and would draw heavily from tourist trade and from middle-income families in the area, rather than depending upon the film colony as its chief source of revenue.

Last effort to relight the Troc came a few years ago when Monte Proser sank \$60,000 into refurbishing the spot, but then was unable to secure the additional financing necessary to get the room underway.

Circus Acts In Protest to AGVA On 'Strike' Action

Performers of the Hamid-Morton Circus, who last week were called out on strike by the American Guild of Variety Artists while playing a stand at the Arena, Philadelphia, have forwarded a protest to George Price, the union's new president. They asked Price to consider their financial and contractual obligations, and protested the strike action on the ground that they were not consulted. Union is attempting to get the circus organization to sign a minimum basic agreement and carry insurance for the performers.

The acts stated that they didn't want to carry the union insurance, preferring to take out their own policies, with premiums to be taken out of their salary instead of being paid for by employers. They declared they had no grievance against the H-M circus or the various Shrine Temples sponsoring the setup.

Circus spokesmen said there were no walkouts by the cast.

Bruner for Danny K.

Accordianist June Bruner has been set to accompany the Danny Kaye unit to playing Korea for four weeks. Unit is co-headed by singer Monica Lewis and will start from the U. S. Oct. 25.

Miss Bruner supported Jack Benny on his war-front jaunt.

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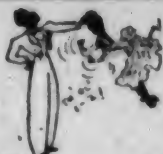
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Blast AGVA Insurance Program

Continued from page 49

gram on althry operators and club date bookers makes AGVA field men liable to legal action, since they become quasi-insurance agents—without, however, being licensed by the empowering state.

It's also cited that payments to field men, et al., will lead to corruption in other directions. As one spokesman put it, "If one takes money or bonuses from an outside source for 'services rendered,' what's to prevent 'bribery' by employers seeking more favorable terms, once the precedent of accepting money from outside sources already has been established?"

Risk Contract to '56

Indications of an increasingly harmonious tieup between the insurance agency and AGVA is seen in the fact that the union has signed a new contract which designates the Adler company as the sole AGVA insurance rep until 1956. Union counsel had sub-

mitted a clause giving the union the right to exit that agency if another company submitted a better and/or cheaper policy.

Another "hot potato" facet of the insurance program is that very few have seen the policy. Nitery owners who pay the tariff are allegedly not permitted to gander the paper, few men in the union have seen the basic contract, and the membership at large has little knowledge of the language in the policy and the nature of its benefits.

The probers say they are biding their time before striking. Some think there's enough ammunition available now to "blow the lid" off the affair, but are waiting for additional evidence, on the extent of financial arrangements before moving in.

There is talk that some highly placed union officers are personally getting in on the insurance act. It's reported, for instance, that one official was included in the gray train after a beef by the official for participation in the take.

Look to Pres Price

Although insurance is currently the hottest item on the union agenda and some discussion was slated for the board meeting in Chi., the bulk of the talk and action will take place after the confab.

Disident members-probers are looking to George Price, newly elected president of the union, to start a movement to remedy the situation. He is regarded as the logical person to do it, since he's independently wealthy and is considered thoroughly interested in AGVA matters. These members hope to fortify him with enough evidence so that the setup can be changed without a public airing of the situation, with its possible shocking revelations and destructive effect on the union.

Clifford C. Fischer

Continued from page 49

week during her five seasons at the Club Versailles, N. Y.

In the 1930s he produced a series of "Follies Bergere" shows for the International Casino and the French Casino, N. Y., which latter he owned, and toured these revues in London, Chicago and Miami Beach and produced a display for the San Francisco World's Fair in 1939.

Marinelli and Morris

Fischer was born in Belgium, son of a dealer who supplied horses for the Belgium army. His first theatrical venture was a horse act which he brought to the U. S. Later he joined the H. B. Marinelli Agency, Europe's largest talent purveyors, and afterward represented the William Morris Agency in Paris. Before coming to America he represented Martin Beck abroad and bought talent for the old Hippodrome, N. Y. He also produced musicals in Vienna. Fischer also arranged for Charlie Chaplin, Harry Lauder, ventriloquist Arthur Lloyd and Poultra ("world's ugliest woman") to tour the U. S. Sarah Bernhardt also worked this country under his aegis at a \$1,000 daily salary, payable each day in a cut version of "L'Aiglon."

One of his ventures was the showing of Machnow, a Russian Giant, 9 feet 2 inches tall. This didn't last long, as the towering Russe couldn't find a bed long enough to fit him, and quietly slipped aboard a vessel and sailed for his homeland.

Fischer entered the agency business here successfully. In addition to arranging tours for European artists to work the U. S., he booked top Americans into Europe. Jeanette McDonald and Fred Waring, among others, worked for him.

At the height of his career, Fischer fought an anti-trust suit with the United Booking Office, which he lost. He then spent several years in Europe. Upon his return the vaude business had shrunk considerably. He then turned to nitery and two-a-day production. While engaged in this field he also owned Ciro's and Les Ambassadeurs, Paris. He shuttled between France and the U. S. frequently in order to maintain his interests on both sides of the Atlantic.

His wife, Alyce, survives. Services were at the Frank E. Campbell Funeral Church, N.Y., last Friday (12).

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 16. Under the direction of William C. White, our colony will be represented at the meeting of the National Rehabilitation Assn. in Los Angeles, Oct. 22-25. A series of Saranac colored slides is being made for our convention booth.

Birthday salutations to Jesus (Garcia) Dominguez and Paul Hein, whose programs is special.

The Robert E. Schilleffers and Bill Sloan motored in from Cleveland to hello Laura (Loew) Sloan who is making fast improvement.

Dan Kavanaugh, former radio announcer at downtown colony station WNHZ, is now farm editor at WKRT, Cortland, N. Y.

Don Wright back here to resume the rest routine after a 10-day furlough with his co-workers at Radio City Music Hall, N. Y., his first out of the sanatorium since his observation period.

Rosemary Van Buren in from Pearl River, N. Y., to see her husband, Ray (IATSE) Van Buren, whose observation period is tops.

Sophie Medes, ex-Rogersite who beat the rap here, in for the annual look-see and check up, receiving an all-clear to stay at work.

Write to those who are ill.

'ICE CAPEDES' 413G IN HOT CLEVE. RUN

Cleveland, Oct. 16.

Twelfth edition of "Ice Capades" netted \$330,000 in its 19-day run at the Cleveland Arena. The gross hit \$413,600. Ice at \$3.60 top, jumped nearly 3% over last year's gross here, according to Dick Kroesen, recently made head of the sports auditorium. Some matinees were weak, but there were enough evening sellouts to bust the '54 mark.

Attendance was 176,200.

Salute to Leon Errol

By JOE LAURIE, JR.

Leon Errol, he of the nervous, talented rubberlegs, has gone "upstairs," and I'll bet he got a laugh with every step he took up those Golden Stairs. He was that kind of a comic; no matter what the situation, he could take care of the laughs. He was of the old school (is there a new one?).

Errol had great training before he was a star. He started as a red-nosed comic, playing drunks in his native Australia. He went to San Francisco and worked his way east, and in 1906 joined the "Baltimore Beauties," a burley show. It was in this show that he originated a bit that had many an act fighting over its ownership for years. It was the ventriloquist bit, the ventro using a live comic for a dummy. Felix Adler and Lewis & Dody fought over this for years, but it was Errol's; he did it in the "Baltimore Beauties" show, with Ted Evans and himself doing the dummies and the late Tom Kennedy doing the ventro. In 1909, Errol joined Jimmy Cooper's "Jersey Lillies" (another burley show), in which Leon and his wife, Stella Chatelaine, did a ragdoll dance. They stayed in the show until 1911, when Flo Ziegfeld saw him work and bought his immediate release from Jimmy Cooper for \$15,000. It was burlesque's loss and Broadway's gain.

Errol's first "Follies" was in 1911 atop the New York Roof. The funmakers with him in that show were Bert Williams, Harry Watson, Jr., and Fanny Brice (the latter two coming from burley). Errol then played for Ziggy in "The Winsome Widow" (Mae West was in that one, too). Then back to the 1912-13-14 and '15 "Follies," playing with top-notch comics such as Bert Williams, Frank Tinney, Nat Wills, Ed Wynn, W. C. Fields and Charlie Judels. He also staged the 1914 and 1915 "Follies" and did a terrific job. His performance in "Sally" with the great Marilyn Miller and Walter Catlett was an outstanding performance. He also played the part in the picture version with Colleen Moore. His first starring chance came with Gene Buck's production of "Wynne Truly."

Between shows he would take vaudeville flyers with his comedy sketch, "The Guest," with Jed Prouty playing the butler. It was one of the big laughing acts of show biz. He also staged a few vaudeville acts, and when Harry Carroll's girl act played the Palace, Errol was cheered when he took a bow as stager.

Played In Many Pix

Leon went to Hollywood and played in many pictures. His most successful ones were the RKO "Mexican Spitfire" series, in which he played the unforgettable Lord Epping. He never did much radio work; I've often wondered why, because he was not only a pantomimic comic but a talking comic and a writer with many novel comedy ideas. He loved his home in California and would spend days tending his dahlia garden. He financed small troupes which he would head to play for the boys in faraway camps. Leon bought the piano and paid many of the expenses during all of the last war for these little big-hearted groups of soldiers in greasepaint.

I believe he could have been one of our top TV comics if he cared to. He proved it by appearing on the Ed Wynn TV show with his pantomimic bit, "Mailing a Letter," which was a riot. That bit was his standby, like "Dr. Kronkhite" is the Smith & Dale perennial.

There were very few comics who picked a drunk as a character for a whole career. Errol was the "neat, staggering drunk," and played it during his whole career. Jim Barton, in his "Mad Dog" story, does a great "sloppy drunk"; Stella Mayhew would do a great femme drunk; Bendova did an acrobatic drunk; Robbedillo did the original drunk on the slack wire and, of course, Barnold's "Drunken Dog" was a sensation. Errol was the accepted "tops" in his particular characterization.

Can you recall some of the great comics that we had just a short time ago, artists like Bert Williams, Nat Wills, Frank Tinney, W. C. Fields, George Munroe, Harry Fisher, Weber & Fields, Pete Daly, Raymond Hitchcock, Richard Carle, Conroy & LeMaire, McIntyre & Heath, Dave Marion, Pat White, Willie Howard—and now Leon Errol. They've all gone on the road. We have just a few comics left today of that calibre. I am sure that with the changing tastes and values of the future a few comics will come along and bloom as first-class funmakers, but it doesn't seem that they could ever replace the old boys—who kept the world from getting tired for over half a century.

Their names and their artistry will always be sealed in the memory of old troupes and those who have enjoyed them through the years. Leon Errol is one of these comedy immortals.

Diana Barrymore Exits Aussie Cafe—Laryngitis

Sydney, Oct. 16.

Diana Barrymore halted her scheduled long engagement at the Celebrity Club here last week after skipping several shows. After Miss Barrymore's series of laryngitis attacks, Joe Taylor, the spot's manager, agreed to call off the run.

Miss Barrymore, daughter of the late John Barrymore and authoress Michael Strange, had been slated to play a full season at the Celebrity.

BLUE ANGEL, N.Y., GOES NAME AS B.O. SOARS

Herbert Jacoby and Max Gordon, co-owners of the Blue Angel, N. Y., are prowling for a load of names. They've signed Elsa Lanchester for a November date, with Charles Trenet to follow.

Biz hypo since opening of Odette Myrtil there has prompted the heavier talent outlay. Spot has used tall talent previously, but generally set names during the spring to lift off-season boxoffice.

Larry Adler Set for Two Fall London Concerts

London, Oct. 16.

Larry Adler, back from a concert tour covering Sweden, Finland and Denmark, is giving a recital at Wigmore Hall tonight (16), when he will play two compositions by Darius Milhaud, and two new works specially written for the harmonica by Jean Berger.

Adler's concert with the Boyd Neel Orchestra, at the Victoria and Albert Museum Nov. 4, will be the first harmonica symphony concert there.

HOLTZ'S L.A. BELMONT FOR 8-ACT VARIETY

Los Angeles, Oct. 16.

Lou Holtz has inked a year's lease, with options, on the 1,537-seat Belmont Theatre here for his eight-act vaude revue which debuts Nov. 21 after a three-day break-in at San Diego. Bert Wheeler and Nicholas Bros. already have been parted.

House is scaled at a \$2.40 top and has a potential gross of \$24,100 for nine performances, including a Saturday midnight show. Show, including bonds, will cost \$35,000 and break at \$11,000 weekly. Matty Malneck orch will back-stop.

Benito Collada, El Chico, N. Y., boniface, will preem Minerva & Carocillo, one of the top dance teams in Madrid, and flamenco singer and dancer Emilia Escudero, accompanied by Jose Amaya, at the opening of a new show tomorrow (Thurs.).

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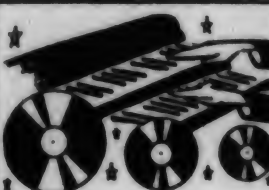
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Riviera, Ft. Lee, N. J.

Elia Logan, Myron Cohen, Olguns (3), Sherry Stevens, Ari Johnson, Donn Arden Line, Walter Nye Orch, Pupi Campo Rhumba Orch; \$3 minimum.

Bill Miller's Riviera, in its 1951 season, caps off what has been a good season (both artistically and financially) with a top calibre show. It's been a period in which Miller experimented with talent in an effort to enlarge the draw. He has shelled out some heavy coin in an effort to get eastsiders, with bookings such as Peter Lind Hayes & Mary Healy, Victor Borge, and Lena Horne.

The results have paid off. There have been occasions in which the cafe's capacity stretched to more than 970 at a single session. With a la carte prices, that's boxoffice no matter how you look at it.

The current display is topped by a pair of staunch entertainers, Elia Logan and Myron Cohen. It's a good combination that pays off in audience attention.

Miss Logan, who's been absent from these parts for some time, again reveals herself to be in the upper strata of singers. This Scotch import of many years ago is able to get the mob into a variety of moods with her deliveries. She can infuse a sense of humor and freshness into tunes that have long outworn their usefulness on a cafe floor. Her treatment of "A Pretty Girl is Like a Melody" is in that genre. Her "Ball Game" has long been classic and there are such numbers as "World on a String," "Cottage For Sale" and "Who Cares" that are given fresh viewpoint through her pipings.

Of course, "Gloccamora" and "Regards to Broadway" are sufficient to give her a rousing finish. Her second encore, an Irish ballad done sans either mike or accompaniment, shows her ability to hold the crowd strictly on her own; results in a top payoff.

Miss Logan is garbed in a penguinish outfit of black gown with a tuxedo front and three-quarter sleeves, giving her an extremely youthful outlook.

Cohen, the former silk salesman, who broke into show biz on his ability as a raconteur, is still one of the top storytellers who can hold his audience with the tales of the Seventh Avenue. His reminiscences of the garment centre, as well as some segments of Jewish life, are hilarious. He's got a batch of new stories which he mixes with some of his staples that his audience expect, and he does a solid session of 25 minutes.

Other act on the bill, The Olguns, are under New Acts. The Donn Arden production holds up nicely, with Sherry Stevens and Ari Johnson doing well at the song chores.

It's a good closer for the spot, which will put up the shutters Oct. 21.

Edgewater Beach, Chi (MARINE DINING ROOM)

Chicago, Oct. 12. Hildegarde, Martin Denny, Robert Norris Orch (10); \$3.50 minimum, \$1 cover.

Hildegarde's initial performance at this hostelry readily indicates that what the Hilton chain has lost the Edgewater has gained—many times over. Not only are the ropes up for the first time in recent years, but the spot is luring trade that under ordinary circumstances would never see the interior of this room.

Opening turnout of both the cafe and the general public was a special tribute to this clever performer and discounts the notion that Hildegarde is not a product for the masses. This was successfully proved by her recent tour through the hinterlands, which she modestly protested was only a result of entertainment starvation in the sticks. Hardly that, because here, where the preem crowd was as discriminating and as hep as any kickoff mob glimpsed in months, the chanteuse brought down the house at walkon.

Per her general pitch, Hildegarde is repping the 20th century femme, even so far as delaying her entrance 20 minutes, a not so slick strategy that stirred up staccato muttering from the ringsiders. Entire approach is carried off to studied perfection and the gal has the crowd pre-sold that it was loving every minute of her capering. She jollies the orch, digs at ex-hoss Merriell Abbott, and almost gets to the point where she lampoons herself. Wildest bit of showmanship, however, is in her rapport with celeb ringsiders and in her incisive rallying.

With her manager, Anna Sosenko, giving the cues, working the lights, and doing the all-around sub-rosa presiding, stint is showmanship of the highest order.

although in one case the tactics fell short at show caught. This was in training the spot on the disease's entering position a full minute before she made her appearance. Only in this case did the stage cunning seem high-handed.

Working in a striking off-the-shoulder gown, gal opens accenting "If I'm Fancy Free," then intones a stand-out bevy of numbers that includes "All Will Come Right," "Give a Little, Get a Lot," "I Want to Be Happy," "Ca Fais Boum," a Gallic show-stopper, plus some generally impressive linguistic vocation. Her incidental patter is polished, spontaneous and clever, and done in shrewd proportion to her serio-keyboarding. Mildly stated, her exit was tumultuous.

Hildegarde orch, conducted by Robert Norris, enhances the gal's numbers, and Martin Denny, piano accompanist, is in accord all the way. Mel.

Embassy Club, London

London, Oct. 4. Kirkwood & Goodman, Don Carlos Orch; \$3 cover.

The booking of Kirkwood & Goodman marks a departure from the conventional West End miter standard. Hitherto, the emphasis has been mainly on femme vocalists, with an occasional break from tradition via a name act like the Deep River Boys, currently winding a season at another West End club or a double terping act. But a duo of male comedians is something quite new on the local scene.

Kirkwood & Goodman, latest addition to the long line of first-timers in London cabaret, have the disadvantage of opening cold. Their line of humor was hitherto completely unknown. That they will add to their reputation from this stint is hardly in doubt, but some of their material, reportedly socko in America, doesn't get the same response on this side.

With Lee Goodman setting the pace, and Jim Kirkwood providing most of the bolsters, the team has a slick routine backed with new and refreshing gags. One of their highspots is a novel digest of Reader's Digest, with captions called out against an appropriate musical background flash. This is a wit-loaded excerpt which garners big returns. Not so effective, however, is "Crime Doesn't Pay a Farthing," which satirizes some U. S. commercial radio programs. This piece is somewhat overlong and some of the humor doesn't seem slanted to British tastes.

With minor adaptations to make it more acceptable to the British palate, the act has every chance of attracting hefty biz to this Bond St. club during the coming month. The duo are given the requisite slick accompaniment by the Don Carlos Orch. Myro.

Vagabonds, Miami

Miami, Oct. 13. Vagabonds (4), Trini Reyes, Hal Winters, Madelyn Russell, Frank Linale Orch; \$4 minimum.

The Vagabonds returned to their spot newest in the area, having opened last spring on site of old Club Bait with fair entertainment. The dough-potential following they've built here in recent years was on hand in turnaway numbers opening night, again auguring a solid run for the quartet and their backers.

Though essaying nothing new, it still adds up to a sesh of howls and mitting. There is the "Salt Song," the "Hawaiian" routine featuring funny bass-player Pete Peterson, who is involved in plenty of new laughmaking biz throughout to spark the oldies utilized; the Italian medleys, "I Wonder" and their teccoff "Lay River."

Supporting show is in the modest-budget class, albeit solid. Trini Reyes keeps the palms meeting with her Spanish dances. Flamenco footwork is colorful, with a non-band back routine a stand-out. Handily utilizes the castanets for her opening idea. Works in breezy and interesting manner to add to values, and earns miffs and encores.

Hal Winters, who appeared here some seasons ago at Copa City, comes back to this handsome room and scores with his tenorings of the better pops. Lad is a personable song-salesman and keeps them intrigued throughout his five-arrangement lineup. Could have done more, from tableholders' reaction.

In the femme song slot, Madelyn Russell makes for an attractive thrush with an adept approach to the shading of "You're My Everything," "Get Happy," "Laziest Gal in Town," and builds nicely. Could use more work on projection and approach to aud. Overall, she shows possibilities for better things, once she gets herself set on what she'll do with what is basically a potent personality. Lory.

Latin Quarter, N. Y.

(FOLLOWUP)

Sophie Tucker's annual hegira to Lou Walters' two-nights-up has become such a Broadway staple that she can even get nostalgic over the "good old Latin Quarter." That Walters is making no mistake in reprising her was evident when the ropes went up to control the line at Sunday (14) night's opening. L. Q. looks certain for a boss run with the vet songstress.

Miss Tucker gives a new flip to a show, which has been running since last April with periodic change of headliner. Only other new starter among the turns this week is a sensation in itself, the Boliano Ivanko Four. This sock dancs spectacularly spinning and tossing the femme member of the quartet, likewise gives plenty of lift to Walters' six-month-old "Paris After Dark" revue.

Miss Tucker's showmanship is evident from the moment she comes on stage in a cape creation that in itself gets an ovation. Fortunately, it's this showmanship and Soph's noted ability at selling, rather than her actual material, that her audiences love. The material this year is definitely not up to some of the patter of the past, but it seems to matter little in the response won by the 65-year-old "red hot mama."

It's standard Soph stuff, however, in its combination of shady lines, bathos and nostalgia. Included are a takeoff on "Later Than You Think," a number built around Miss Tucker's soon-to-be-celebrated golden jubilee in show biz; some nimchery of Cantor, Durante and Richman, and a reprise of her best-selling disk, "Mother's Sabbath Lights."

Most of it is pure Tucker and she obviously eat it up. A principal criticism of it, however, is that too many of the numbers are preachments or advice to "the girls" or a combo of both. There's also too much patter material and not any actual singing, even "Some of These Days" not being heard.

Miss Tucker also weakens her "ad lib" with Ted Shapiro (who, as usual, backs her at the piano) via the fact that some of the exchange between them rhymes. It would be more showmanly if the ad libbing had the semblance of spontaneity.

But these are minor defects in a performance that for 40 minutes or more holds the audience in the giant L. Q. capt. They ride with Soph all the way.

Holdover show includes Les Pablos, novelty dance duo; Chaz Chase, with his sat-everything comedy routine; warbler-acrobat Gloria Leroy, songster Jacky Kilty, the L. Q. sock line and Miss Avila's Can Can Dancers. Art Waner's footers play for the show and the terping, spaced by Buddy Harlowe's contingent. Tah continues to be a \$5 minimum per show throughout the week. Herb.

Chez Paree, Chi

Chicago, Oct. 12. Harry Richman, Willie Shore, The Hightowers (2), Johnny Martin, Chez Paree Adorables (10), Cee Davidson Orch (8), Dave Riviera's Band (4); \$3.50 minimum, \$1 cover.

Host Dave Halper should hit the jackpot with the combination of Harry Richman and Willie Shore. Judging by the opening-night ovation given the two. It was a begoff for both.

Richman was the Chez Paree's first big name when it opened back in 1932. He stayed for eight months, and he hasn't appeared here for eight years. He's been relatively inactive of late, having worked the niteries only six weeks in the last two years. But his 38 years in the biz haven't dimmed his distinctive, raspy-voiced charm in socking across his numbers. He digs deep into his bag of nostalgia for what are now Richman standards, "Puttin' On the Ritz," "Walking My Baby Back Home," "Vagabond Song," "Because of You," "Birth of the Blues," etc.

Richman's showmanship was never better, which is fortunate, because he followed Willie Shore, who already had regaled the enthusiastic opening-nighters into a series of encores, then a begoff.

Shore, a local favorite, is a comic with an unusual brand of humor plus excellent light-footed dancing. His "McNamara's Band," a long-time Shore standby, gives the comic the best showcasing of his unique and at times startling terp ability. Shore gags with the audience, throws out enough asides and ad lib to make the payee forget that this was Shore material they'd seen before. His "Pinball Player" got more laughs than any routine in the Chez in quite a long time.

Near the end of his stint, Shore called for a femme from the audience to rumba with him. The girl who came on the floor was a pa-

tron, not a stooge, who, after the dance, fed Shore lines like a pro. The Ted Lewis impersonation and the last encore of Pat Rooney impress are outstanding, giving Shore's versatility complete exhibition.

The Hightowers, a dance duo, are effective in opening the show. The red-haired distaff member demonstrates an amazing suppleness as a contortionist, especially on back bends.

Chez Paree Adorables continue to be the stand-out line in town, with Johnny Martin ably handling the vocals in the production numbers.

Cee Davidson, just starting his fourth year here, handles the baton well, particularly since some of Shore's material calls for tricky rhythms. Dave Riviera's group is highly satisfactory for the thumba addicts.

The opening-night show ran over two hours, not objectionable in itself, except to the management for those two hours the customers were applauding, not spending money on drinks or dinner. Don.

Mark Hopkins, S. F. (PEACOCK COURT)

San Francisco, Oct. 12. Anna Shelton, with Edward Lisbana, Joe Reichman Orch (13), with Betty Bruckwell, \$3.50 minimum, \$1.50 cover.

This room has had a parade of femme song stylists, mainly those who lean toward the special-material subjects more than straight vocal offerings. With the booking of Miss Shelton, entertainment director Hart Smith has at last brought in a miss who offers no apologies for her nodule talents.

The statuesque foreign disk star can give some of her American sisters lessons in projection and phrasing. She tees off her stint with a full-voiced rendition of "Old Black Magic," making it a warm tune, instead of the half-baked sexy grimaces that most gal singers try to impart. After a pop, she returns to her idiom with a real earthy version of "St. Louis Blues," which gets her a big hand in this cold room.

After another hit selection, she does a new song particularly suited to her throaty delivery and composed by accompanist Edward Lisbana—"Don't Leave Me Now." She follows strongly with "Some of These Days," which reminds of Sophie Tucker a few years back. Chanteuse begs off with comedy rendering of her English disk click, "Lovely Bunch of Coconuts." Edward Lisbana does a sterling backing job.

Joe Reichman, a favorite here, is making his umpteenth appearance in the Bay area. He cleaves to the society orch formula only deviating in makeup, which leans more to brass than usually found in hands of this type. His library has a Gershwin salute, a Youmans medley, and a few current pops. His flashy piano pyrotechnics score, but his attempts at humor are often misplaced, especially a corny piece of business of repeatedly combing his bald pate. Pert Betty Bruckwell, band vocalist, gets a round of applause for several numbers done mostly in comedy vein. Ted.

Clover Club, Miami

Miami, Oct. 13. Gracie Barrie, Jack De Leon, Bourbon & Baine & Dancers (8), Tony Lopez Orch; \$3.50 minimum.

Gracie Barrie is back in this mainland room as first of the series of lures Jack Goldman has set for the heavy competition ahead.

That he'll do okay with the comedienne-songstress was evidenced opening night when the well-filled room kept the miffs going throughout her stint. With a lack of Beach trade they came for second show; she wisely eschewed her satirizations tailored for the heptesters, and concentrated on mixture of straight pops and howl-making versions of hillbilly types and on marital mores. Added up to a satisfying and encore-bringing canto.

In the male comedy slot, Jack De Leon starts slowly with his quietly delivered ideas on characters. Gets them midway through his sequence and has the yocks coming with his takeoffs on the stars. At times he loses via a too deliberate style. Withal, winds with plaudits.

Bourbon & Baine work in some clever ideas in their routings on ballroomology, which includes the standards and a couple of originals. Top with a Charleston for a rousing getaway. Their group of dancers are okay on assignments given them, though there is nothing outstanding in the stagings. Tony Lopez and his crew are okay on the backings. Lory.

Cafe Society, D'ta, N.Y.

Nellie Lutchter, Harvey Grant, Sa only Benkin Orch (4), Cliff Jackson; \$4.50 minimum.

If Nellie Lutchter doesn't bring in a lot of folding money to Cafe Society Downtown in her four-week stint, they should return Greenwich Village to its latter-day Floyd Drills. Of course, the Village is both offbeat and ain't what she used to be, but Miss Lutchter gets better, and that business about a better mousetrap is still a payoff theme.

Miss Lutchter would still be singing at the piano if she didn't have a second and third show to do. The three-a-night, with four on Friday-Saturday, is CSD's attempt at turnover, since business elsewhere in the crooked-street area is offish, unlike the uptown beat. They slip in three shows, one more than per previous.

Sammy Beskin's small unit (bass, violin, drums, sax, with maestro at piano) bows the infime doings with a hop-skip-jump "history of jazz" capsule that cynosures W. C. Handy. As narrated by the bassist, the "blues" vignettes start with the early 1900s and pull the brakes with "Birth of the Blues." The in-betweening would embrace, in part, the Memphis and Beale St. precursors to the climactic "St. Louis" job. Later is a streamlined version encasing boffo drum licks that really ride the thunder. End-up "Birth of Blues" is the most natural way of closing this part of the show's proceedings.

Harvey Grant, young ofay singer, played here a year ago and comes in again with a tailored following. He likes to intro and interlard, changing the gab from show to show as befits the changing of the guard. Some of it can stand editing in context, but opening-night aud is no criterion. His real persuader is the pipes.

Warms em up with "Deed I Do" and then into "Because of You." His big one is "Dancing in the Dark," showing power, and on callback, he runs through a kind of better-skillet medley that's a builder for a good "Come On A My House" longie. Wind a with dramatic "Sorrento" bearing some Italo bars. The piano backing is rich.

Miss Lutchter's appetizer at this regular stand of hers is her lyrical excursion, tongue-twisting "That's a Plenty," followed by her eye-dancing novelty, "Pa's Not Home and Ma's Upstairs." "Birth of the Blues" and "Hurry on Down" show her strength, and versatility is exemplified in the slow "Let Me Love U Tonight," "Real Gone Guy" and "Glad Rag Doll" are done on demand, and she couldn't get away, of course, without her patented via (Capitol) "Fine Brown Frame." Despite her good-natured insistence for rest, she was obliged to give a special "Alexander's Ragtime Band."

The large Lutchter repertoire is backed capably by bass and drums, with herself at the R.R. The crew does an hour's worth of good cutting and plays for the dance stanzas, with Cliff Jackson at piano for interim periods. Trus.

Hotel Jefferson, St. L. (BOULEVARD ROOM)

St. Louis, Oct. 12. Jo Sullivan, Nip Nelson, Ted & Flo Vallett, Merriell Abbott dancers (8), Dick Barlow Orch (6); \$1, \$1.50 covers.

After a hiatus of two years, Grade A entertainment has been returned to the downtown sector by the Hilton organization which recently purchased this hostelry. In the strikingly refurbished room formerly tagged Club Continental, the opening layout not only set a high standard but has a variety that will appeal. Merriell Abbott has assembled a line of agile eye-tyllers who open and close the hour show. The gals in striking costumes wind the proceedings with a terrii afro routine.

Nip Nelson, a mimic, capped the loudest and most prolonged mitting of the packed room with a routine that ran the gamut of a grand opera takeoff to impressions of Jimmy Stewart, Louella Parsons, Perry Como, Winston Churchill, among others.

Jo Sullivan, a former native and w.k. to localities via the Municipal Theatre Aven's Forest Park layout, is right on Nelson's heels for top honors. The titian-haired femme scores solidly with her interop of "Most Unusual Day," "Wonder Why," the waltz aria from "Romeo and Juliet," and "Over the Rainbow." Gal has swell pipes and knows how to use 'em.

Ted & Flo Vallett, top baton twirlers, unload a bunch of tricks with the sticks, both as singles and in tandem, and also inject some nifty afro stuff to vary the routine. Sahu.

VARIETY BILLS

WEEK OF OCTOBER 17

Numbers in connection with bills below indicate opening day of show whether full or split week
(L) Local; (M) Mass; (P) Paramount; (R) RKO; (S) State; (T) Tri-View; (W) Warner; (WB) Walter Reade

NEW YORK CITY
Musical
 104th Street
 Michael Maule
 Les Dushar
 Tony Stewart
 Ricketts
 Corps de Ballet
 Sym. Or.
 Palace (R) 16
 Judy Garland
 Smith & Dale
 Max Baer
 G. & F. Wynn
 Doodles & Spiller
 Lanza
 R. & C. Robinson
 Paramount (P) 17
 Frankie Laine
 Joan Carroll
 Red Nichols
 Les Paul & Mary
 Small
 B. & C. Robinson
 Reay (R) 18
 Josephine Baker
 Pat Kenning
 Gladys & Francine
CHICAGO
 Chicago (P) 19
 Paul Page
 Ray Malone
 Dan Henry
 Oriental (R) 18
 Jack Haskell
 Yvette
 Ryan & McDonald

AUSTRALIA

BRISBANE
 His Majesty's (R) 15
 Donald Davis
 Billy Road
 Gussie Brown & Myrna
 Marquies & Family
 Richard Lawrence
 Diana Savva
 Pan Yue Jan Tip
 Hickey
 Ann Donald
 Celebrity Singers
 Tivoli (R) 16
 Ed Glover
 Dorothy Jean
 Mirtles Lester
DUNEDIN
 His Majesty's (R) 15
 Joyce Graeme
 Alison Lee
 Lynne Gidding
 Henry Danton
 Rex Reid
 John Kellaway
 Alma Reada
 Arvid Fibbing
 Corps de Ballet
MELBOURNE
 Tivoli (R) 15
 Vic Pearce
 Alan Carter
 Les Triana
 Depito
 2 Carony Bros
 Tipes & Brew

BRITAIN

ASTON
 Hippodrome (R) 15
 P. & C. Robinson
 V. M. Jackson
 Patricia London
 Tom Ricketts
 Archie Hartnell
 Michael Wain
 Roy Beadford
 Kenneth Jones
 Olga Natchanson
 Leonard Ross
 Patricia London
 La Natchanson
BIRMINGHAM
 Hippodrome (R) 15
 Harry Jacobson
 Arthur Askey
 Lionel King
 Florence Desmond
 Brenda & Van
 Bunty Doyle
 Cavalier Bros
 Mervyn Martin
BRIGHTON
 Hippodrome (R) 15
 Max Wall
 John Bevelers
 Jack Hubert
 Watson
 Bobbie Kimber
 Dave James
 Dave & Maureen
 Yale & Diane
 Tune in Leslies
BRIGHTON
 Hippodrome (R) 15
 C. H. Elliott
 Mervyn Martin
 Susette Tarti
 Yolanda
 Lillian Brown
 Darnia & Roberts
CHELSEA
 Palace (R) 15
 Victor Colville
 Patricia & Colin
 Anna Mar
 Pricillidy Nudes
 Billy Maam
 Sherman Fisher
 Glo
 Barmstrongers
 Hay May Lovell
 Tim McCarthy
CHISWICK
 Empire (R) 15
 Ben Wrigley
 Ray & Lillie Joe
 2 Kellys
 Donna Marekha
 2 Arvins
 John Thorpe
 Joy Dexter
 Dale Rogers
 Flo Whitley Girls
DEBBY
 Hippodrome (R) 15
 Frankie Howard
 Tito Burton
 Terry Devon
 Voltaire
 Olga Varona
 Mervyn Martin
 R. & C. Robinson
EAST HAMPTON
 Hippodrome (R) 15
 Reg Varney
 Peter Dula
 Billy McQuinn
 Camilla Costelli
 Mariotti & Wrennan
 Jackie Allen &
 Roy Jeffries
 Jacqueline Farrell
 Sherman Fisher
FISHERY PARK
 Empire (R) 15
 Billy Cotton
 2 Arvins
 Flack & Lucas
 Arthur Dowler
 Terry Hall
 Grossetto 3

Cabaret Bills

NEW YORK CITY

Birdland
 Johnny Harmon
 Terry Gibbs 4
 Blue Angel
 Odette Morrell
 Kate Ballard
 Barbara Cook
 Harold Cook
 Brown Bean
Boj Sair
 Jimmy Demara
 Tony & Eddie
 Norman Tate
Cafe Society
 Nellie Lutcher
 Harvey Grant
 Michael Monr
 Cliff Jackson
Chateau Madrid
 Joe Ann Puma
 Cathelita Campos
 Harry Belafonte
 Catalina Oro
Cocacabana
 Joe E. Lewis
 Mary Kay 2
 Saul & Eva Hayes
 Ted Norman
 Dale Nimmally
 Dave & Ray
 F. Alvarez Oro
El Chico
 Roberta Ross
 Ray Chanda
 Victoria Barocio
 Jose Amara
 Ramon Torres Oro
Ember
 Errol Garner
 Ned Nervo 2
Gilded Cage
 Berni Bono
 Laura Lynn
 Clara Cordova
 Eugene Saracino
 Syd Nade
La Ritz
 Calvin Hall
 Ray Chanda
 Leonard Kubic Oro
Midway
 Irving Grossman
 Daniel Goldberg
 Zamira Goo
 Nina Bern
Neve-Neve
 Loretta Brown
 Tony Moro
 Caribbeans
 Richard Moore
Leon & Eddie's
 Eddie Davis
 Lillie Dean
 Michael Michon
 Koolha Polansky
The Rodeo
 Little Club
 Ernie Warren Oro
No. 1 Fifth Ave.
 Downey & Fontille
 Victor
Old Rumanian
 Sadie Banks
 Milt Ross
 Florence Zamoza
 Lynne Fader
 Charles Julian
 Phil DeLoach
 D'Aquila Oro
Par Show
 Mimi Warren
 Ernest Holmes
 Hotel Ambassador
 Jules Lande Oro
Hotel Biltmore
 Mimi Warren
 Hotel Edison
 Henry Jerome Oro
 Mimi Warren
 Tormy Reynolds
Adrian Ballin Trio
 T. & C. Carter
 Syd Kruft
Casablanca Hotel
 Larry Stewart
 Dave Fisher
 Alvin Wale
CHARLIE CARLISLE
 San Kanez Oro
 Clover Club
 Grace Harris

Jack Delano
 Bourbon & Reine
 & Danvers (S)
 Tony Lopez Oro
Delano Hotel
 Elna Reyes
 Willie Hollander
 By Name Oro
Five O'Clock Club
 Three Buns
 Fisher & Marks
 Phyllis Arnold
 Frank Laine Oro
Gaiety Club
 Fortia
 Little Joe
 Marie Stew
 Gladys Rogers
 Russel
 Giddy Girls
 Johnnie Hotel
 Luby Room
 Michael Strange
 Tony Mafos
 Frances Calwell
 Leon & Eddie's
 Eddie Gustin
 Sammie
 Wilbert Brown
 Curtis Fontaine
 Dave & Ray
 Gaby Delano
 Billy Austin
Martini Hotel
 Nels & Ethel
 Danny Yates Oro
 MacFadden Daville
 Rod Lavin 3
 Naps Hotel
 Hal Winters
 Sammy Morris
 Frank Laine Oro
 J. & J. Reyes
Paddock Club
 Eddie Barnes
 James Rogers
 Nala Apollo
 Dottie Cook
 Tony Rave
Blackhawk
 Jack Friend
 Arlene Frank
 Pat Hammerlie
 Pat Hammerlie
 Gloria Evans
 Sonny Sparano
 Larry Lawrence
 Martin Kraft
 Team Caron
 Eleanor Lucker
 Henry Brandon Oro
Chester Place
 Willie Short
 Harry Richmond
 Highlowers (S)
 Arden Fletcher
 Danvers (S)
 Panchito Oro
 Leo Davidson Oro
Palmer House
 Charles & Max
 Bambi Linn & Rod
 Alexander
 Judy Miller
Cabots (S)
 Sonny Smith (S)
 Margaret Banks
 Cliff Norton
 Eddie O'Neal Oro
 Rosalind Evans
 Hildegarde
 Martin Denny
 Robert Norris Oro
 Mabel Stevens
 Sonny (S)
 Royman & Brent
 J. R. Ransom
 Jimmy Mages
 Jack Ruffler
 Danvers (S)
 Bob Fitzgerald
 Buddy Ruel
 (S) Clark
 Rosalind Evans (S)
 Marjorie Fitzgerald
 Scottie Marsh
 Gertrude Tucker Oro

CHICAGO

Blackhawk
 Jack Friend
 Arlene Frank
 Pat Hammerlie
 Pat Hammerlie
 Gloria Evans
 Sonny Sparano
 Larry Lawrence
 Martin Kraft
 Team Caron
 Eleanor Lucker
 Henry Brandon Oro
Chester Place
 Willie Short
 Harry Richmond
 Highlowers (S)
 Arden Fletcher
 Danvers (S)
 Panchito Oro
 Leo Davidson Oro
Palmer House
 Charles & Max
 Bambi Linn & Rod
 Alexander
 Judy Miller

LOS ANGELES

Ambassador Hotel
 Frank Fontaine
 Marie & Floria
 Danvers (S)
Biltmore Hotel
 Harrison & Fisher
 Marjorie Garretson
 Danvers (S)
 Hal Darwin Oro
Ciro's
 Lili St. Cyr
 Nicholas
 Ducky Stable Oro
 Bobby Ramos Oro
Mocambo
 Herb Jeffries
 Chas. Brown
 Lela Aires

Par Bids

Continued from page 3

film. If equally competitive conditions exist, would seem to indicate the company could be forced to comply.
 In any event, the new Par attitude toward bidding, and the results of the switch, possibly will point the way for other distributors. Observers stated it could mean an entirely new appraisal of the legalities involved and plenty of cutting down on bids where the distrib. along with some of the exhibs in each competitive area, find the present system disagreeable.

Among the adverse factors long since discovered in bidding operations is the large amount of paper work entailed. This, along with the requirement of h.o. approval of contracts, often results in plenty of delay from the time an exhib bids for a film until he is advised whether he actually will receive it or whether it goes to a rival theatre.

Bidding, of course, never was ordered by the courts but did stem from the decrees in the Government's antitrust suit versus the distrib. Latter have claimed there's no alternative in "problem" areas where two or more exhibs, of equal stature, demand the same pic on the same run.

Many theatremen, in turn, including toppers of Allied States Assn. and Theatremen Owners of America, have argued that the distrib. have used the bid licensing as a device for upping of rentals.

Par Decree

Continued from page 3

also Yuma, Ariz.; Helena, Mont., and Alliance, Neb. It said Fox may divest any theatre it desires in each of three towns, but must give the purchaser the option of which he wants to buy in each of the other three. Fox was permitted to designate the situations where the choice would be allowed.

Under the new 20th decision, potential purchasers may decide between the Fox and Rex in Montros; the Fox or Rialto in Walsenburg; and the Fox or Tower in Santa Paula.

RCA's Theatre TV Color

Continued from page 1

to show off its latest technical accomplishment. Regular color video program, which is now being aired three times daily from Studio 3-H in Radio City, N. Y., was beamed via coaxial cable to the Colonial, where it was projected on a 9x12-foot screen. Dr. C. B. Joffile, RCA engineering veeper, who emceed the demonstration, declared that there would be no problem in transmitting the color pictures on a full 18x24-foot screen, or via any length of "throw" desired.

Large-Scale Compatibility

Dr. Joffile also stressed that the color signals are fully compatible, same as with RCA's color for home TV. That means that those exhibitors presently owning the RCA black-and-white big-screen units can pick up color pictures with

20th prez Spyros P. Skouras will be ready for showing at the Broadway Roxy within a month. With both systems in the works, exhibs can be assured that they'll have TV in full color. And, with the long experience and know-how of the film industry's showmen in producing color extravaganzas, theatre ops can now look to the clincher to get their customers away from home receivers and into their theatres.

Harlem Moves

Continued from page 1

the white trade, and when that didn't come in, there was little local base from which to draw on. The major hitch toward success of these clubs in post-prohibition years was the wave of muggings (and some riots) that occurred in Harlem, discouraging non-Negro patronage. White trade had been all but lost by the time conditions improved.

Belt Spots Scram

As a result, major cafes dropped out and there was little chance for a Negro name to develop that would entice Harlem trade. When names did blossom—such as Lena Horne, Billy Eckstine—salaries became prohibitive for cafes, although Eckstine and others work Harlem's vaude, the Apollo, at least once annually.

In recent years, Harlem had to go midtown to see top people of their own race. They are welcome in all theatres and in most midtown spots. The Quinn-lives law in New York State forbids racial discrimination. Improved economic status gives the Negro the wherewithal for niteries, etc.

The Savannah Club, in Greenwich Village, has been one of the more prosperous operations, getting mixed clientele. The 52d street spots with jazz outfits are also getting a healthy Negro trade.

Harlem is becoming an increasingly important factor in the making of midtown bookings. Bookers and operators often find that business is upped considerably with spotting of major Negro talent. They get trade that wouldn't otherwise be obtained.

Thus the old trend of going to Harlem for an evening out has been reversed in recent years. Harlem now goes midtown and it's become profitable for all concerned.

Solon Curb

Continued from page 1

free reign... to malign individuals over the public airways without any record or transcript—with no restraining authority exercised to insure good taste and absence of malevolent rancor.

The Gray episode, an FCC official said, points up "a real problem" which the Commission will have to deal with sooner or later. A recommendation from the staff, it was learned, may be forthcoming to provide the protection which Morano seeks and give the Commission the tool it needs to enforce its "Mayflower" editorialization policy of "equal time" for discussion of controversial questions.

It's expected that FCC will call on WMCA for comments on the Morano complaint to determine whether station is engaging in "one-sided" presentations and whether it is affording "reasonable opportunity" to pros and cons.

Under present FCC rules, broadcasters are not required to keep records of any programs, although networks and many large stations do so. However, it was explained, Commission could take action against a station if its program operations were such as to reflect on licensee's qualifications to operate his station in public interest.

Morano's protest to FCC was prompted by a complaint from Bernard Yudin, managing editor of newspaper "Greenwich Time," Greenwich, Conn. Yudin said he was told that Gray had made "a vicious attack" on him over the air but there was no record available at the station to refer to.

Yudin suggested stations be required to keep some kind of record of spontaneous remarks of "these nocturnal platter spinners" so that "a person who feels he has been maligned can at least find out whether he has."

RCA's Exhibs Screening

Exhibitors will get their first look at RCA's new big-screen television in full color this morning (Wed.), at a demonstration at the Colonial Theatre, N. Y. RCA execs will be on hand to explain how the system works and to answer any questions.

RCA is running demonstrations through the remainder of this week. Press saw the big-screen color unit in operation yesterday (Tues.), while RCA dealers and distributors will attend the two afternoon screenings today. General public will be invited to an early morning demonstration and the two afternoon showings tomorrow (Thurs.) and Friday.

no additional equipment, and show them in b-w on their screens. If those exhibs want color added they must then purchase the necessary new tubes, which can be housed in their present cabinets.

System used in direct projection via the Schmidt optical system, basically similar to RCA's b-w projectors, and was developed by Dr. David Epstein, of the RCA engineering staff. It employs three five-inch projection tubes, each coated with a phosphor which handles the three primary colors of red, blue and green. Lenses take the images from these three picture tubes, and project them in full color on the screen.

Color Values

Transmission revealed certain deficiencies in color, but the system is more than acceptable for immediate commercial use. Opening shot of models parading in their finery before the cameras showed the models' faces slightly pale, but the colors on the dresses and furs were excellent. On long shots of Nanette Fabray, star of the show, there were sometimes too many yellows in her complexion, although her titian tresses emerged true. Some long shot also revealed fuzziness in the background, but that deficiency has been present in black-and-white big screen. And, as Dr. Joffile put it, it's impossible for TV to leave its mistakes on the cutting-room floor, meaning that if a camera is out of focus, then the pictures transmitted must necessarily be out of focus.

Colors showed up especially true in the fast dance numbers, where some breakup might have been expected. That held particularly for a fast Latin dance and for the Viennese waltz number, which spotlighted the lush-looking gowns and military uniforms of the terpers in fine style. Burton's Love Birds, with their green bodies and rainbow-hued beaks, also showed neatly. A remote from Palisades Park, N. J., with plaid-clad bagpipers and Scotch baton-wirers, came in as neatly as the studio part of the show.

Same program seen on the Colonial's big screen was transmitted by NBC through the air and via microwave relay and co-ax to Princeton, N. J., and to Washington, where it was picked up on color receivers for demonstration to the public, members of Congress and the FCC. It was also demonstrated to the public at the Center Theatre, N. Y., and the Johnny Victor Theatre in RCA's Exhibition Hall in Radio City, N. Y.

In unveiling its system yesterday, RCA has beat to the punch the 20th-Fox-CBS Eldophor big-screen color unit, which, according to

House Reviews

Apollo, N. Y.

Lucky Millinder Orch., with Mel Moore; Annisteen Allen, Aristocrats of Rhythm (2); Bobby Lane & Claire, Tip Tap & Toe (3); Pigmeat (2); "Pier No. 23" (SG).

The ebbing tide of vaude in New York theatres is having its impact on this Harlem showcase, the staunchest stronghold of variety layouts in the metropolitan area during a period when other houses have been giving up on live talent. Although still carrying on its vaude policy, the Apollo's boxoffice is now on a downward slide.

Video is definitely a factor in the box office here—just as it has cut into every other phase of show business. The competition of TV, moreover, has created a hazard for big-budgeted shows at this house, and the tendency to eschew any major coin risks has become evident in the calibre of Negro acts now toppling at this house. The Billy Eckstines, Sarah Vaughans, Ella Fitzgeralds and Lionel Hamptons are now spotted less and less frequently, with mediocre turns pinching. The box reaction is inevitable.

Since Eckstine relighted this house early in September after a brief late summer layoff, no stand-out names have been booked in an Apollo show. Some of the layouts have provided topflight entertainment nonetheless, but the absence of the marquee lures has undoubtedly hurt. The biz dip has also been curbing experimentation with strippers, but this hypo has been artificial and short-lived.

The current Apollo show is an indication of the mediocre pattern into which the house is falling. This is a badly balanced bill, overloaded with three hoofing turns. There are a couple of fair vocalists, the standard Pigmeat sketches and the Lucky Millinder orch.

Millinder's stint is highlighted by several solid reed sidemen, but otherwise purveys a standard brand of brassy music. Millinder does an okay job of fronting, but mars his work by overplaying the comedy, maestro gestures to the point of irritation. His band vocalist, Mel Moore, scores strongly on a good novelty, "Chew Tobacco Rag," but should lay off the "Be My Love" type of ballad. Femme vocalist Annisteen Allen registers moderately on "Lullaby of Broadway" and "Bongo Boogie."

Tip, Tap & Toe, male trio, have a class band of flash terping, but the edge is off because of the previous hoofing turns. The three lads are good but, as a finale turn here, wind the show at a clip where a first-rate layout would have begun. Opening terps turn, the Aristocrats of Rhythm, is a boy-girl team with a conventional routine. Midway, Bobby Lane & Claire, the only off-act on the bill, also work through a cute soft-shoe routine with a couple of arresting acrobatic switches. It's the freshest bit in the show.

Pigmeat is spotlighted once again in a couple of skits and registers with his usual effectiveness in the house. His gags are rarer than anything ever heard in a Union City burlesque house. Horn.

Tower, K. C.

Kansas City, Oct. 12.

Lou Walters' "Parisian Follies," with Muriel King, Jeffrey Clay, Gaston Palmer, Leila & Roger, Daisy Dorsay, The Riverlans (2), Saul Grauman & Co. (3), Tanya and Biagi, Lili (15); "You Never Can Tell" (U).

Vaude returned to the Fox Midwest Tower Theatre as a regular policy after an absence of more than three years. Manager Barney Joffee is combining stage offerings with rated films at the regular admission fee (75c top), with a change of both stage and screen fare on Thursdays, and four shows a day.

Opening attraction is a unit, the Lou Walters' "Parisian Follies" playing in this area before heading east. Trade was moderate opening day, but got going in better fashion in line with the big share of entertainment offered in this layout.

Twelve-piece house band under show's musical director, Monte Gould, starts proceedings with French-flavored medley, and opening scene brings on the line and singer Jeffrey Clay to impart the Parisian atmosphere through a number also introducing Daisy Dorsay and her ballet work. The Riverlans offer an apache turn with a bit of a switch, stocky femme tossing male partner about the stage for good share of comedy interest. Clay has a solo bit in which

his "Too Young" wins deserved applause.

"Bridal Waltz" is a production bit featuring the line in colorful costumes of hoopskirt days, and featuring a trick strip by Daisy Dorsay. Ballroom knockabout turn is done by trim Tanya and partner Biagi for large portion of laughs. Soprano Muriel King takes front stage for a solo turn on "Jalousie," capably done and well received by the patrons. Can-can line number sets stage for speed, spin and acrobatic work by terpers Leila Lampi & Roger Steffani.

Saul Grauman and blonde and brunette partners change the pace for hefty response via their novelty work on the musical stairs which give out lures as the trio dance over them. Juggler Gaston Palmer has the front stage to himself for highly amusing chatter apropos his tossing of balls, glasses, hat-cigar-umbrella, etc.

Show closes down on a finale again harking to the Parisian theme and encasing the whole company. It's a rapid 62 minutes, is handsomely costumed and packs a wallop.

Quin.

Casino, Toronto

Toronto, Oct. 13.

Lanny Ross, Milo Raymon, Herkie Stiles, Three Rockets, The Jewels (2), Archie Stone House Orch; "The Scarf" (UA).

With his standard appeal, Lanny Ross is packing them into the Casino and exhibiting plenty of that disciplined power in his balladizing. Here is a relaxed singer without the calisthenics and antics of some of the younger crop of male warblers. Ross, in a dinner jacket, simply stands up and sings with utmost sincerity—and whims over.

He opens cold with "Falling in Love with You," then into "All My Love" and "Because of You" for his first set. For change of tempo, he's back for "Kisses Sweeter Than Wine," a southern medley including "Old Man River," and a terrific socko finale of his trademarked "Moonlight and Roses." Warm personality, plus his infectious style of restrained song-selling, rated a begoff when caught.

Also high on the applause register is Milo Raymon, a ravishing kysay type, whose physical attributes are only exceeded by her violin virtuosity. Topping her work are "Rumanian Rhapsody" and "Hot Canary," with the sultry gal over big for her pizzicato playing, this enhanced by her difficult changes from hand to hand, complete with that bouncing beating of the bow. Exotic young woman also had to beg.

Three Rockets, in evening clothes, had no difficulty scoring with smooth hoofing, encasing triple unison work in perfect formations, and challenges. Boys also evidently enjoy themselves, and this infectious spirit projects across the footlights. The Jewels, man and woman acrobatic and juggling team, also are over neatly.

Only sour note in an otherwise swift-paced and well-diversified bill was Herkie Stiles, young comedian, who, when caught, took the negative approach by announcing that they weren't going to like his act. They took him at his word, creating considerable antagonistic heckling and bringing his statement, "this is my routine for a cheap show." Following further patronizing panhandling for response, he continued to receive the cold treatment, with act ending in mutual disgust and boredom on both sides. It was an amazing display of a performer deliberately committing stage suicide.

McStay.

Olympia, Miami

Miami, Oct. 14.

Joan Edwards, Al "Fuzzy" St. John, Helene & Howard, Stan Kramer & Co., Dolly Barr, Les Rhode House Orch; "That's My Boy" (Par).

Supporting acts wrapped up honors for this stanza, with top-liners Joan Edwards and Al "Fuzzy" St. John plussed by a string quartet working to offish reaction.

Stealers are Stan Kramer & Co. An always expert puppeteer who's been a steady click in this house, the lad works his figurines, with assists from company, for optimum palms. It's a balanced and fast moving stint that keeps the mits coming.

Comedy terps of Patrice Helene and Jan Howard set well with the studdishers throughout their adept routinings. A good bit of their

Monroe No. 1 Cowpoke At N.Y. Garden Rodeo With Ill-Fitting 10-Gallon

Vaughn Monroe took over the star's saddle from the Lone Ranger at the World Championship Rodeo in New York's Madison Square Garden Monday (8), to the disappointment of the kiddies. They'd rather, it seems, have their heroes carrying guns instead of tunes. To some of the oldsters, however, he was a delightful respite from the cowpoke round-up routines. The booking is an offset breather that points up the dearth of available star rodeo material. Monroe's skidded to ride the Garden, range for 14 performances.

Monroe and his posse of 32 including the Moonmaids, the Moonmen and his sidemen close the first act with a flock of melodies which belong more to a hotel room dance floor (he's just finished a run at the Waldorf) than a boss rodeo arena. The maestro heads up his troupe with zest but the offerings don't seem to jell. Monroe's only concession to the horse and saddle atmosphere is his horseback entry and his cowboy garb, but his company seems out of place in its hotel-theatre dress. The Moonmaids wear chic semi-formal gowns and the orchestras fur trousers and red evening jackets. It's an effect that doesn't blend with the popcorn, cotton candy and frankfurter set.

Monroe opens with last year's fave, "Mule Train," for moderate response and changes pace with a slower item, "There, I Said It Again." His renditions of "Ghost Riders in the Sky" and "Sound Off" warm up the crowd, with the latter tune bringing in and accompaniment on the one-two-three-four chant. "Because of You" and "Too Young" don't get full impact because Monroe sings to one side of the Garden during each number and the acoustical setup dissipates value of the slow ballad tunes. Ziggy Talent, Monroe's comedy vocalist, sorks across "Maharajah of Magador" for a good miff. The four Moonmaids give the maestro a nice choral assist on most of his numbers. All in all, it's a session with top entertainment values everywhere else but in-the-round.

There's plenty of sagebrush skill, however, in the rest of the show (previously reviewed). It's a rouser throughout, but it needs a star to come out of the west and capture the imagination of rodeo devotees. The 10-gallon hat doesn't sit easily on Monroe's head.

Gros.

RKO-Hayward

Continued from page 3

other deviations from straight film policy at some of the RKO theatres, both in N. Y. and the field, are expected. Hayward, it's said, will be on tap to offer counsel and generally contribute to whatever policy changes come up for consideration.

His election to the RKO board, along with that of William J. Wardall, also serves prestige purposes, in view of his reputation and identification with smash successes such as "Call Me Madam," "South Pacific" (in association with Richard Rodgers, Oscar Hammerstein II and Joshua Logan) and "Mr. Roberts." He's also a director of Southwest Airlines, and at one time headed his own theatrical agency until its merger with Music Corp. of America.

Wardall is head of McKesson & Robbins, is a board member of Best Foods, Irving Trust Co., Pennsylvania Electric Products, Western Union and a trustee of the Presbyterian Hospital.

stuff is cleverly conceived for the raising of the returns.

Trim Dolly Barr works into healthy state with the aud, via her acrobatics. Executes her roller skate ideas in fast and satisfying style for a fast paced teeoff in the lineup.

Miss Edwards is a familiar locally, and this time out essays the same type of act she's been purveying for some time. The mixture of nostalgia (Uncle Gus Edwards' tunes) with the new didn't jell. Perhaps the nostalgia gimmick is being overdone in general. At any rate, aud participation in the idea was almost nil. Yet songstress is equipped to do well with her own song technique.

Al "Fuzzy" St. John sells a negative thing in his corn-filled musical canto, backed by a quartet of strings. The patter attempted is ditto. Stuff is tired and badly handled.

Les Rhode and house are okay on backing.

Lory.

New Acts

SARA ALLEN
Songs, Impressions
& Mims.
Club Capri, N. Y.

Sara Allen has a striking likeness to Mae West, and she's capitalizing on this factor. "Platinum-tressed" Miss Allen is, quite naturally, doing an impersonation of the "see me some time" star at this intimate cellar spot downtown, where she is top-billed in a show that includes assorted acts and two strippers.

In the first of two appearances, Miss Allen does two standard ballads straight, and for this she is attired in a black gown that contrasts sharply with her tresses. A couple of acts go through their paces prior to her second appearance, in which she is attired Mae West-style, ala "Diamond Lil." Miss Allen does the usual lyrics associated with Mae West, including the "come up and see me some time" stuff. But she is a little more delicate with the derrière maneuvers than Miss West.

There may or may not be some meow feuding between the Misses West and Allen because of the latter's use of the West material—as has been prominently emphasized in the tabloids—but at least one thing is certain: There is nothing that Miss Allen is doing that would warrant any complaint from Miss West beyond the fact that it's an out-and-out impersonation. And no more different than that done by many other impersonators over the years. At any rate, it's all been good publicity for Miss Allen.

Kahn.

BERTICA SERRANO
Singer-dancer
10 Mins.
Havana-Madrid, N. Y.

Bertica Serrano is a diminutive, highly-attractive Latin singer who formerly worked with the Miguel Valdez orch. Despite her size, she packs a king-sized wallop into her fast-paced vocalizing of rumba and mambo tunes, which are sexily complemented by her Gilda Grayish antics. She also has a full-sized voice, which is slightly raucous at times but with which she displays some vocal contortions for a solid payoff.

Opens here with a sippy "Rim-Ram-Boom" and then parades around the stage kibitzing, with the ringleaders to back her nifty specialty number, "I Learned to Speak English." She winds with a fast and sexy rumba, during which she discards her skirt to display spangled shorts to better set off her derrière-slinging.

Gal has an infectious personality and a sufficient command of English to make her a good bet for vaude, video and most small niteries.

Stal.

LA MINERVA
Dancing
7 Mins.
Havana-Madrid, N. Y.

La Minerva is a buxom brunet who scores here in a variety of Latin-style terping. While the flamenco routine with the swirling cape is probably her specialty, she gives it a fine ride, she's also spotted to good advantage in the production numbers, where she displays some okay muscular contortions which develop virtually into a bump-and-grind act.

Does three numbers in her solo spot, best of which is a dramatic but complete with acro stuff while she's supine on the floor. She's okay for any spot specializing in Latin rhythms and could be worked into Latin production numbers for video.

Stal.

TONY MORO
Singer
6 Mins.
Havana-Madrid, N. Y.

A tall Cuban who specializes in Latin tunes, Tony Moro shows to good advantage in this room. In addition to his solo stuff, he handles the vocal chores for the production numbers and demonstrates his versatility by participating in the terps routines.

He has a smooth baritone which shows to good advantage in his Latinues. He also does "La Vie en Rose" in both French and English, giving it a good pash treatment. He scores, too, with his terrific rhythm, moving a la Billy Daniels as he sings.

Stal.

GLORIA ELWOOD
SONGS
10 Mins.
Park Ave. Rest., N. Y.

Gloria Elwood is a promising singer. She has a personable style, works easily and has a hep sense of humor in her spoken asides.

Miss Elwood is okay at both ballads and rhythm numbers, although the former gets better attention at this spot. She's excellent for the late trade.

Jose.

THE OLIGUNS (3)

Risley
& Mims.
Riviera, Ft. Lee, N. J.

The Oliguns, comprising two girls and a guy, demonstrate a highly developed risley turn that has some original twists. The man's pedal manipulations has the females doing some fancy acrobatics in mid-air, and their applause payoff is excellent. Top track is the simultaneous juggling of a barrel and a girl.

They're good for any visual medium which can supply the necessary height.

Jose.

CBS Signs

Continued from page 1

duce two shows of his own choice during the season.

While the producers pacted so far have indicated their selections to CBS, the web is still in the process of clearing the properties. As a result, it's unknown yet exactly which lighters, musicomedies, ballets or operas will be spotlighted. Because the selection of talent will depend on the show, the web also isn't certain yet exactly who will play the leads in each program. CBS spokesmen emphasized, however, that the series will feature name stars as big in their field as are the producers.

Web is devoting its full program and facilities department to the venture. Mario Lewis, CBS exec producer of variety programs, and Donald Davis, exec producer of drama, will work with the name producers, along with Fred Riskey, exec producer for color. Entire project is under the supervision of Henry S. White, CBS-TV color coordinator. All shows are to originate from the web's color programming headquarters, Studio 57. Series is naturally available for sponsorship, but, because of the comparatively few color receivers in circulation, it's considered unlikely that any advertiser will come forward to put up the coin.

For most of the producers it will mark their debut in video. As a result, CBS expects to gain considerable experience, as well as new techniques and ideas and possibly some new faces which can be transposed into its black-and-white operations. Producers, as well as the talent to be involved, are reportedly working for only a small part of what they would be expected to draw if the series were staged for regular b-w video. It's estimated that the series of 26 hour programs, if produced for b-w, would cost at least four times as much.

Camp Shows

Continued from page 1

Korea, Japan, and Navy and Air Force installations.

The scope of the Alaskan units will also be enlarged with performers visiting what are regarded as the most remote installations in the world within the Arctic Circle. These packages will be dispatched every three weeks for a six-week tour. Other territories in the talent web include Labrador, Iceland, Greenland, England, France, Tripoli, Morocco and the Azores.

U. S. Coverage, Too

Provision also is being made for troops in the U. S. marking the first major post-war attempt to entertain servicemen located in this country. Many units slated later for overseas work will get break-ins at such domestic posts.

Troops stationed in off-beat parts of Germany and Austria also will be visited. Caribbean areas will get units for three-week tours.

Camp Shows' expansion is expected to provide sufficient work to take up the slack caused by ever shrinking vaude time, since the organization will attempt to book as many standard acts as possible for the khaki circuit.

It will take about six weeks between the time a performer is selected and is shipped out due to the necessity of getting character clearances. Bert Wishnew will produce most of the shows.

Camp Shows' board chairman Abe Lastfogel came into New York last week to confer with CS prexy James Sauter and exec vice-president Lawrence Phillips on the global program.

Sadler's Theatre North America Bow Is Sock; Pars Older Ballet Troupe

By MAX NEWTON

Montreal, Oct. 16.

The Sadler's Wells Theatre Ballet, offering eight varied and colorful ballets to Montrealers last week (9-12), drew a near \$46,000 for six performances at the St. Denis Theatre (2,500-seater), with prices scaled to \$5.

This followed two brief appearances elsewhere, for the troupe's North American debut, with three performances at the Capitol Theatre in Quebec City, which drew \$13,500, and a matinee and evening offering at the Capitol Theatre in Ottawa, which netted \$14,600. Troupe here did capacity evening biz, but disappointing matinee returns (orchestra for both matinees was only half-filled). Company is now appearing at the Royal Alexandra in Toronto.

In present viewing, the first complete one on this continent, the SWTB proves conclusively that the star element is not necessary, providing the outfit is as well-trained in every department as this company. It doesn't resort to the exception of updated versions of "Coppelia" and "Swan Lake" to the obvious and antiquated choreography of such oldsters as Fokine etc. And it has a corps de ballet that is the finest to play this town, plus a wealth of secondary talent to draw on at all times. There is no doubt, however, that the names of Elaine Piffeld, Svetlana Beriozova, David Blair and David Poole will reach the "big name" status by the time this 26-week tour is over. But with 41 dancers to choose from, and the firm hand of director Nette de Valois apparent in every ballet, there is little chance of the above names overshadowing the rest of the company.

Shows Off 8 Ballets

Of the eight ballets presented, "Khadra," with music from "Belshazzar's Feast" by Sibelius, and choreography by Celia Franca, now the new director of Canada's National Ballet in Toronto; "Beauty and the Beast," "Pineapple Poll" and "Harlequin in April," all choreographed by John Cranko (the latter commissioned by the Festival of Britain), are entirely new to local ballet enthusiasts. Each is as varied as their titles, with "Harlequin" and "Pineapple" the most original and competent. "Beauty and the Beast" is little more than a divertissement, but an effective one for the talents of Patricia Miller and David Poole, and "Khadra," although from a scenic standpoint and costume-wise being sock, is hardly more than a series of tableaux.

"Pineapple Poll" should become a standard on every SWTB program and as popular with the passives as "Galle Parisienne." Freely adapted from an old English ballad, "The Bumboat Woman's Story" and with music by (Gilbert & Sullivan), this ballet, featuring the dancing of David Blair as a sea-going captain and Elaine Piffeld as his wife, is a gem.

Topeka Civic Theatre In Comeback After Flood

Topeka, Oct. 16.

The Topeka Civic Theatre, apparently wiped out in the disastrous Missouri River flood last summer, is making a comeback in temporary quarters in midtown, outside the flood area, and is already planning to build its own permanent playhouse. Group's first production of the new season, the 19th, opening Nov. 13.

After its most successful season in 1950-51, the outfit was planning an expanded program this fall in a new studio in North Topeka. However, the premises was engulfed in the flood waters and, although the building was still standing, city officials warned that if an attempt were made to remove any of the scenery, props, costumes and other equipment stored there the walls might cave in. So the material accumulated over 18 seasons had to be abandoned.

Instead of disbanding, TCT held a public rally, appealing for help and opening a subscription ticket drive. Mayor Kenneth Wilke and others pledged support, and production plans were immediately started.

Sam Schwartz Gen. Mgr. Of Philly Academy of Music

Philadelphia, Oct. 16.

Samuel N. Schwartz, general manager for Alfred de Liagre, Jr., for the last 12 years, has been named executive vice-president and general manager of the Academy of Music, century-old concert and opera hall here. C. Winton Balis, Jr., president of the American Academy of Music, announced Schwartz's election following a meeting of the board of directors of the Academy.

Obtaining of the theatre man was indicated following the week's run of the Met Opera's touring "Fledermaus" which clocked up grosses as high as \$9,000 a night and more than \$50,000 for the engagement. The Met booked the hall on a flat per-night rental and cleaned up on the deal.

The Philadelphia Orchestra Assn. is the largest stockholder in the Academy, having purchased a huge block of stock last year to preserve the auditorium as its base of operations. Orch. being a non-profit organization, shies at actual management, and leaves problems up to the stockholders' board.

20G Non-Profit Racking on 'Sleep'

"A Sleep of Prisoners" Christopher Fry drama, which opened last night (Tues.) at St. James Church N. Y., has been financed at \$20,000 by a group of private individuals on a non-profit basis. Only show business name among the backers is Lucille Lortel, who operates the White Barn Theatre, Westport, Conn. Play, a critical success in London last season, is presented here by Luther Greene, producer of last season's ANTA Play Series offering, "Tower Beyond Tragedy" starring his wife, Judith Anderson.

Although the St. James Church seats approximately 1,100, only about 900 locations will be sold, the others being too far to the sides for clear visibility. Top for the engagement will be \$4.80, with tickets scaling down to \$1.20 for unreserved pews in the rear. Greene has the church on a four-week deal, under which the production can break even at around \$7,500.

After the backers are repaid their investment, all profits from the offering will go to various religious and charitable causes. St. James Church will also devote its share to similar purposes. Major slice of the receipts will go to the Franciscan Film Foundation, Inc., a religious group in Texas that owns the U. S. rights to the script, and which has produced several non-commercial pictures of a religious nature.

Following the New York engagement, which may be extended if popular demand warrants, the play is booked for stands in various cities all the way to the Coast on a guaranteed gross basis.

'Happy Time' to Bow Fifth Stock Season at Albany

Albany, Oct. 16.

Rehearsals for "The Happy Time," first production of Malcolm Atterbury's fifth stock season at the Playhouse, started last week in preparation for the formal opening Oct. 23. A special benefit performance for Gideon Lodge, B'nai B'rith, will be given Saturday night (20).

Those appearing include Atterbury, Michael Myers, Judith Hunter, William Neal, Opal Cotton Neal (his wife), Brooks Marshall, Dalton Dearborn, Taylor Graves, David Leland, Virginia Anthony and Michael Collins. Ellen Hardies (Atterbury's wife and co-producer) will have a leading role in the second presentation, "The Legend of Sarah," and will play the top part in "Lady in the Dark," the Christmas offering running three weeks. Atterbury has slated Shaw's "Pygmalion" for the spring. Atwood Lavensaler is the new director.

Legit Perking Sharply In Omaha, With Heavy Sled

Omaha, Oct. 16.

Legitimate situation is looking up sharply and is already better than it was all of last season. "Guys and Dolls," "Member of the Wedding," "Darkness at Noon," Ballet Russe de Monte Carlo, Sadler's Wells Theatre Ballet, Salzburg Marionettes, a Rodgers & Hammerstein Night, and several other attractions are scheduled. There's a big sale for "Ice Follies of 1952," coming in Oct. 3. Henry Busse band revue is set for an Oct. 28 opening at the Orpheum.

See 48G Teeoff For Met With Upped Top (\$25)

The Metropolitan Opera Assn. has set a near-record top of \$25 for its '51-'52 season's opener, Verdi's "Aida," Nov. 13. On that basis it may garner nearly \$48,000 that evening. Actual figure will depend on the press list, possible free list for artists involved (as last year), and number of standees. A sellout is assured.

Opening-night scale reads: center boxes (seating eight), \$450; parterre boxes (seating eight), \$300; orchestra, \$25; orchestra circle rear, \$18; dress circle, \$12; center balcony, \$6.80; side balcony, \$3.40; family circle, \$3.50; family circle rear, \$2.25. Top on other nights (except New Year's Eve) will be \$7.50, as in previous seasons.

The estimated \$48,000 gross is believed the second largest opening-night take in the Met's 67-year history, exceeded only by last season's \$54,800 receipts. (Last year the Met sold three operas as a package deal on a "three-opening-nights" basis, for a \$60 top, with a \$36 top for the opening night ("Don Carlo"), and \$12 each for the season's first "Fledermaus" and the "Plagiat" "Fidelio." The \$36 opening-night take was \$54,800, with \$20,400 for each of the other two "firsts.") Take for opening night two years ago (\$49), at a \$10 top, but with boxes upped sharply, was \$23,000.

Present season, second under Rudolf Bing's management, has interesting prospects, artistically as well as financially. On the money side, the Met can't look to as many improvements as last season. Then the Met bettered its financial setup by such matters as the three-opera package deal; upping its Saturday night tariffs to equal other nights; cutting down its Philly visits from 10 to five, replacing with more profitable engagements at home; upping its broadcast fees, and asking for and receiving over \$100,000. (Continued on page 60)

Booking Tussle Looms In Portland, Ore., With Legit Seen Gainer All Around

Portland, Ore., Oct. 16.

With the Theatre Guild-American Theatre Society offering a subscription season in Portland this year, the local booking situation here is expected to be more competitive than ever. Fact that the Guild shows, plus most of the top musicals, will play the Public Auditorium rather than the longer-established but smaller-capacity Mayfair, is expected to accentuate the booking tussle.

Lined up for the 3,424-seat Auditorium are such Guild subscription tourers as "Cocktail Party," "Peter Pan," the Olivia de Havilland "Candida," "Member of the Wedding," plus return dates for "Oklahoma" and "Kiss Me, Kate." William M. Duggan, manager of the house, was in New York last week and also made bids for "South Pacific," "Guys and Dolls" and "Gentlemen Prefer Blondes."

Huge capacity of the Auditorium, in contrast to the moderately large (1,499-seat) Mayfair, gives the former spot an edge in booking the hit musicals. That's emphasized by the fact that in recent seasons some larger productions have passed up engagements in the northwest, because the limited gross potential in Portland, Seattle, Tacoma and Vancouver hasn't warranted the risk involved in the heavy transportation and operating costs.

Inside Stuff—Legit

While Joshua Logan was vacationing in England about a year ago, his business advisor, Milton Starr, cabled to warn him that at the rate he was spending money for pictures, furniture, etc., he wouldn't be able to pay his quarterly income tax installment. Almost simultaneously VARIETY published a story that the author-director's royalties from "Mister Roberts" and "South Pacific" were then running about \$8,500 a week. "Naturally," Logan said, "I chose to believe VARIETY." Incident is told in an article, "Broadway Says He's a Genius," by Milton MacKaye, in the current issue (Oct. 20) of the Saturday Evening Post. According to the piece, Logan's income before taxes was over \$400,000 last year (confirming VARIETY's estimate). "He is not thrifty," it adds, "he spends as he earns, and, until recently, gave little thought to the 'morrow.'" MacKaye quotes briefly from a notable previous article but doesn't mention that it appeared in Life mag.

Unusual stunt was employed in Philadelphia by the management of "Faithfully Yours," comedy with Robert Cummings and Ann Sothern which completed two weeks' tryout at the Forrest last week. Show took extra-sized ad copy (over 200 lines) in Monday, Oct. 8 issues of the Bulletin and Inquirer with a long excerpt from the review of the comedy in New Haven by Bone, VARIETY's mugg there. "Faithfully Yours" got tepid notices there despite the first night's enthusiastic reception. VARIETY's review was, on the other hand, laudatory. Karl Bernstein was p.a. for the show locally. Biz, while dropping some in second week due to holidays Monday and Tuesday, got a strong \$18,300 in final stanza.

N. Y. Times last week ran a half-page ad devoted to a plug for drama critic Brooks Atkinson—"When he goes to the theatre the world goes with him." Times quoted a vote among members of a theatre club, polled on the drama critic whose reviews most influenced their theatre-going, showing 80% for Atkinson, and only 4% for the next critic (unidentified). In this connection, in his recent article on critics in Harper's, John Houseman rated Atkinson first, with 50 points out of a possible 100, on daily reviews and 20 out of 44 on the Sunday followup.

Appearance of Dennis King and Charles Winninger at the Ziegfeld, N. Y., in a revival of "Music in the Air," is a sort of return, the two actors having appeared at the house as far back as 1927 in "Show Boat." Helen Morgan, Jules Bledsoe, Norma Terris and Edna May Oliver were also in that show.

Legit Bits

Manning Gurtin is company

manager and Barry Hyams press-agent of "I Am a Camera." John van Druten play which went into rehearsal this week under the author's direction. Julie Harris and William Prince will be featured in the Gertrude Macy-Walter Starcke one-act, which is budgeted at \$60,000. Bill Froelich, last seen on Broadway in "Billy Budd," will understudy Don Murray, who plays the sailor, for the tour of "Rose Tattoo." Composer-producer Richard Rodgers received last night (Tues.) the Connecticut State Bar Assn. first annual distinguished public service award. Michael Myerberg may produce the Richard Condon comedy, "Jack Be Numbie," formerly titled "Two in the Air." The play is about a man with wives in Texas and Tuckahoe, N. Y.

Martha Scott has succeeded Eleanor Lynn as femme lead in the incoming "The Number." Hair stylist Antoine in from Paris to do the coifs for the Paula Stone-Mike Sloane musical, "Top Banana."

After losing a tiff with Actors Equity over the union's alien rules, producer Richard Krakauer signed Philip Bourneuf to succeed British-born Philip Friend in tomorrow night's (Thurs.) opening, "Faithfully Yours." . . . Jed Harris is about to go into production with "The Shrike," by Joseph Kramm.

Winslow Lewis, operator of the Robin Hood Theatre, Arden, Del., last summer, will produce a series of stock productions, starting Nov. 7 at the Playhouse, Wilmington.

Alfred Drake has abandoned plans to star in "Man, Beast and Virtue," and Peter Lawrence no longer intends to produce it. . . . Florence Reed has succeeded Constance Collier in the cast of "Gigi."

The Elinor Morgenthau New Dramatists Workshop in N. Y. City Center will hold a housewarming next Sunday (21). . . . Leland Hayward, producer of "Point of No Return," is already calling the Paul Osborn dramatization of John Marquand's novel "the finest serious American play in 10 years; better than 'Death of a Salesman' or 'Streetcar Named Desire'." . . . Frank Smith, president of the Assn. of Theatrical Press Agents & Managers, in Flower-Fifth Avenue Hospital, N. Y. . . . Morton Da Costa, who went to Rome to stage "Dream Girl," is motoring through Italy, after which he flies to Paris and then back to the U. S.

American actress Jessie Royce Landis, now resident in London, opens there tonight (Wed.) in "And So to Bed." . . . Clarence Taylor, company manager of "Faithfully Yours," ruptured a blood vessel in his leg last Sunday (14) but after hospital treatment returned to duty with the show. . . . Constance Bennett is reported interested in starring on Broadway in the new George Patton comedy, "Concerto for Three." . . . "Moon Is Blue" advance sale at the Henry Miller, N. Y., has now risen to over \$39,800, which is more than it's been

since the theatre party bookings were used up.

"Clowns and Angels," play with a ballet background by Ronn Marvin, which tried out briefly in a Coast little theatre some months ago, has been optioned for Broadway by Bert Richman.

Mrs. Blanche Bressant Pastorfeld, operator of the Crest O'Dune summer lodging house on Fire Island, who with her husband, Jeremiah, were supposed to be inspiration for lead characters in Wolest Gibbs' hit of last year, "Season in the Sun," died last week.

JOHN CHAPMAN CALLS 'VARIETY' 'MUGGLETALK'

Editor, VARIETY:

I note with a degree of interest in your reasonably valuable paper an article, or piece, or story, or filler, headed "Crix Erupt in Double Talk Rash."

In this document, or beef, you state, in connection with crix reviews of "Remains to Be Seen," that "in a yes-and-no review, John Chapman, of The News, gave Miss Paige credit for most of the show's appeal." I presume, surmise or guess that you meant Miss Paige. Indeed, I did give Janis Paige credit for most of the show's appeal, since Miss Paige has something more than a modicum of appeal. My notice was yes-and-no, sort of, being No for the first act, Yes for Acts II and III, and Yes for Jackie Cooper, even though I did not think Mr. Cooper was as pretty as Miss Paige.

On another page of your feuilleton which is Richard Maney Crow Indian for sheet, my attention has been called by myself to your own review, by a staff mugg, of this same play, "Remains to Be Seen." Says your mugg, or crix:

"Remains to Be Seen," as the opus is called, is what producers whose efforts have been panned usually hope and sometimes believe they have—an audience show. Although it seems contrived, synthetic, not always too original, at times laggard and occasionally complex, it has lots of laughs, a few moments of suspense and a slambang asset in the personality and performance of a recruit from pictures, Janis Paige. It's generally entertaining on its own modest basis."

The last line, dear editor—"It's generally entertaining on its own modest basis"—is a beaut. I know that VARIETY shuns, abhors and campaigns against doubletalk and would not ever allow any in its columns. So, to be polite, may I suggest that you call such yes-and-no writing muggletalk?

With a reasonable amount of affection, I am John Chapman.

Verneuil-'Love' Affair Unsettled; Benson, Windust Royalties in Doubt

With "Love and Let Love" due to open Friday night (19) at the Plymouth, N. Y., the situation between original author-director Louis Verneuil and the management is apparently unsettled. Apparently no agreement has been made regarding script changes or royalty concessions.

Sally Benson, who was brought in for last-minute rewriting during the play's final two weeks in Boston, and Bretagne Windust, who took over the restaging on a similar last-minute call, are getting advance fees, but have no agreements as to royalties. If the show gets a run on Broadway, efforts would be made to persuade Verneuil to share his 10% author and 2% director royalties. But if he should refuse, producer Anthony Brady Farrell would presumably pay them percentages. Meanwhile, Miss Benson's fee is understood to be \$5,500 and Windust's \$1,250.

Verneuil, who withdrew from a featured part in the cast and then quit as stage manager after differences with star Ginger Rogers, other actors and the management, will continue to be billed as author-director on Broadway, with Miss Benson and Windust getting no program credit for their contributions. Verneuil has reportedly been in Florida on vacation, but has 10 tickets for the preem and is expected to attend with a party of friends. Farrell has also been resting at his place in upstate New York, with general manager Ben Segal in charge of the operation.

Because of the successive postponements of the Broadway opening, the advance sale has declined to an estimated \$65,000, including about \$30,000 in approximately 15 theatre party dates. There has been a flurry of mail order business during the last week, however. At one time there were nearly 50 party bookings, involving about \$125,000 in business.

Ex-Legit First Negro In 'Rigoletto'; Goes On With Nine Hours' Notice

The energetic N. Y. City Opera Co., which scored with its world preem of David Tamkin's "The Dybbuk" at the City Center, N. Y., recently will present the third feature of its current fall season tomorrow (Thurs.) with the American premiere of "Ermanno Wolf-Ferrari's "The Four Ruffians." Otto Erhardt is staging, with Laszlo Halasz conducting. Leads include Dorothy MacNeil, Margery Mayer, Gean Greenwell, Richard Westworth, George Jongeyans, Frances Yeand and Emile Renan.

Second season's feature was the revival last Friday (12) of Verdi's "Rigoletto," newly staged after a three-year absence. Jose Ruben directed. Revival was to debut a Dutch baritone, Theo Bayle, in the title role, but he took sick. On nine hours' notice, Lawrence Winters stepped into the role—singing it for the first time in his life—for an impressive performance, under the circumstances.

Winters, former legit ("Call Me Mister," "Porgy and Bess"), is believed to be the first Negro to sing the role, one of the most important in baritone opera repertory. A trifle nervous, and exhausted from rehearsals (he had studied the role as Bayle's alternate for later performances), Winters was hoarse in the upper register, while his voice seemed a little light for the part altogether. But otherwise it was musical, and in good style, and Winters brought a warm, feeling characterization to the role.

Graciela Rivera, young Puerto Rican coloratura, stole the show with a stunning rendition of "Caro Nome." But her voice was too light to offset the booming tenor of David Pelleri. Latter, though occasionally straining, gave a rich, beautiful performance vocally as the Duke. Opera performance, as a whole, was of uneven quality, even though of superior grade.

Bron.

Equity Library Show (Oct. 15-28)

"Amphitryon '38"—Lenox Hill Playhouse, N. Y. (24-28).

Shubert Union Tiff Seen In Cornell Cincy Nix

Apparently because of the Shuberts' dispute with the unions there, Katharine Cornell has cancelled her scheduled booking of "Constant Wife" at the Cox, Cincinnati, the week of Nov. 12, and instead will open the tryout of the revival Nov. 15 for a split-week at the Hartman, Columbus. Engagements in St. Louis and Kansas City will follow, with the New York opening set for Dec. 8 at the National. Brian Aherne and Grace George are co-starred in the St. John Krivine play.

As reported in VARIETY several weeks ago, the Shuberts have refused demands of the stagehands, musicians and other theatrical unions in Cincinnati for a 10% wage increase, and are threatening to sell their interest in the Cox and Shubert there. The Cornell booking was said to have been the only one on the local slate for the new season.

Kerr 'Guest Critic' With Herald-Trib

Walter Kerr, legit critic of Commonweal, joins the N. Y. Herald Tribune with today's (Wed.) review of "A Sleep of Prisoners." Christopher Fry drama which opened last night (Tues.) at St. James Church, N. Y. In a box accompanying the review, the paper announces that he becomes "guest critic through the fall season." He will also continue with Commonweal and will be free to take legit directing assignments.

Formerly head of the drama department of Catholic U., Kerr collaborated with his wife, Jean Kerr, on the sketches of "Touch and Go," a revue which he also staged during the 1949-50 season, under the management of George Abbott. He resigned from the Catholic U. faculty last year to become critic for Commonweal. Mrs. Kerr, who solo-authored "Jenny Kissed Me" three seasons ago, is reportedly completing a new play, which she hopes her husband will stage.

Following the exit last winter of Howard Barnes as the Herald Trib's legit film critic, Otis Guernsey, Jr., formerly second-stringer, doubled on the assignments for the balance of the season. This fall, Bert McCord has been covering the Broadway shows besides doing the daily legit news column, while Guernsey has confined himself to the picture critic stint.

SPECIAL SHUMLIN DEAL SET FOR GLYNIS JOHNS

London, Oct. 16.

Glynis Johns, British film-legit actress, will get 10% of the gross, with a guarantee of \$1,250 a week, as star of "Gertrude," new Enid Bagnold play which Herman Shumlin will produce on Broadway this fall. She'll also get living expenses for her maid, and if the show clicks, transportation to New York for her young son and the latter's nurse.

Deal is run-of-the-play, but not to exceed a year from the date of signing. During rehearsals the actress will get \$200 a week living expenses (instead of the regular Equity rate of \$40). She'll have sole billing above the play title, and is not required to tour. She and her maid (and her son and his nurse, if they also make the trip) will get first-class, round-trip passage.

Horton to Kid 'Widow' With Fort Worth Opera

Pt. Worth, Oct. 16.

Screen star Edward Everett Horton has been signed to do the comic lead in the Fort Worth Opera Co. presentation of "The Merry Widow."

The musical is to be staged here Jan. 30 to Feb. 3.

Philip Truex as Ives Sub In U. of K. C. Production

Kansas City, Oct. 16. Change in bookings brings in Philip Truex to replace Burl Ives as guest star in the opening production of the U. of Kansas City Playhouse, beginning Oct. 22. Change in leads also has brought a change in vehicles, Truex doing "Dark of the Moon," instead of "Sunrise in My Pocket," as originally scheduled for Ives.

Still Shining Up 'Top Banana'

Although "Top Banana" currently trying out in Philadelphia is figured virtually ready for Broadway, producers Paula Stone and Mike Sloane are still tinkering with the book, songs and staging. Two new songs by Johnny Mercer are being inserted this week. If they're figured an improvement, they'll be kept in. One is a ballad and the other a comedy number.

One of the management's worries now is that Broadwayites seeing the show out of town and returning to New York to report favorably about it, may create too great anticipation. Miss Sloane and her husband think the production is good, but they are aware of its faults and don't want first-nighters to expect too much and then be disappointed. The musical prems Nov. 1 at the Winter Garden.

Incidentally, Phil Silvers, star of the show, has revealed that one low-comedy sketch has been deleted as too rough for New York audiences. The material elicited in Boston, he says, but despite the Hub's traditional prudishness, is being "cleaned up" for supposedly sophisticated Broadway.

Babies and Goats Are Now Making Legit Touring More Complicated Than Ever

Tour of "Rose Tattoo," starting Oct. 29 in Montreal, is likely to be a memorable experience for Max Allentuck, who will be company manager for the operation. Not only will he and his wife, Maureen Stapleton, co-featured lead in the Tennessee Williams play, have their infant son and the latter's nurse with them. In addition, the shows calls for the use of a goat, which will have to be hired in each of the approximately 30 cities on the route.

The traveling domestic setup may be involved for the Allentucks on long jumps, split-weeks and particularly on the one of two weeks of one-nighters. Fact that Miss Stapleton won't travel by plane, and insists on going by train only during daylight, means that the family can't make overnight jumps and, in some cases, must use trains without Pullman accommodations. With the added complication of feeding, naps, changing clothes, etc., for the baby, that may be complicated at times, unless arrangements can be made to send the youngster and his nurse ahead.

In the case of split-weeks, the Allentucks plan to keep the baby with them. They anticipate little trouble with him adjusting to the moves, different surroundings, etc., on these engagements and the stands of one week or longer. However, they won't try to keep the

(Continued on page 60)

'Cocktail' Leads Off Biz Guild Sked for Frisco

San Francisco, Oct. 16.

Theatre Guild-American Theatre Society subscription season, which opened yesterday (Mon.) with Lewis & Young's presentation of the La Jolla production of "Cocktail Party," is announced to include Olivia de Havilland in "Candida," Ethel Waters in "Member of the Wedding," and "Rose Tattoo" with Maureen Stapleton and Eli Wallach, with other possibilities, including Fredric March and Florence Eldridge in "Autumn Garden." Clifford Odets' "Country Girl" and an unspecified musical.

Cast of "Cocktail Party" includes Vincent Price, Marsha Hunt, Estelle Winwood, Reginald Denny, Harry Ellerbe, Rose Hobart and William Schallert.

Extra 10% 'King' Profits to Backers In Return for Subsid Rights Share

'Wagon' Still Getting Big Overhauling in Boston

"Paint Your Wagon," currently playing the second week of a three-week tuneup in Boston, is still undergoing extensive revision. Two new songs, one for James Barton and the other for Olga San Juan, will be inserted this week to boost the second act, while a new opening scene went in Monday night (15). The Alan Jay Lerner-Fredrick Loewe musical now rings down at 11:18, but a few more minutes will be cut out before the New York preem Nov. 5 at the Shubert.

The Cheryl Crawford production got enthusiastic notices in the Boston dailies last week, and in several cases outright raves in the drama columns Sunday (14).

Pix Bonus Due 'Stalag' Backers

"Stalag 17," which has just regained its original cost, is about to receive a heavy profit from the first return on the sale of the film rights. The Jose Ferrer-Richard Condon production has now repaid the backers half of their \$50,000 investment, has earned back the balance and within a few weeks will distribute about \$20,000 more.

A payment of \$20,000 was made last week, in addition to the initial return of \$5,000 early last summer. With about \$10,000 in cash reserve, \$7,000 in undistributed profits and \$8,000 in bonds, the operation is now in the black. Under the \$110,000 film deal with Paramount, the production's share will be \$44,000, of which about \$20,000 is due in a few weeks and the balance in January.

Meanwhile, the Donald Bevan-Edmund Trzcinski comedy-thriller is netting about \$2,500 a week at the 48th Street, N. Y.

HUSTON, TERRELL PAY TIFF TO ARBITRATION

Dispute between actor Philip Huston and strawhat manager St. John Terrell, involving three weeks' salary last summer at the latter's Lambertville (N. J.) Music Circus, will be arbitrated Friday (19). Actors Equity, to which Huston appealed the case, is supporting his claim for alleged breach of contract.

Members of the arbitration panel include Walter Greaza, an actor designated by Huston, theatrical attorney David Marshall Holtzman, appointed by Terrell, and Ward Melville, N. Y., shoe manufacturer named by the American Arbitration Assn. as impartial member.

Yeggs Steal \$1,900 Over Weekend at 48th Street

Two yeggmen, who first beat and trussed up the night watchman, cracked the office safe and stole an estimated \$1,800-\$1,900 early Sunday morning (14) from the 48th Street Theatre, N. Y. Loss, which was insured, was relatively small, since the house has been making nightly bank deposits of the receipts of "Stalag 17," current play there.

According to police, the robbers were experts. After tying up the watchman, about 4:30 a. m., they used a hammer and chisel to knock the combination off the safe. They fled about 6:30 a. m. and, after wriggling loose, the watchman called the police. Because of the theatre policy of making nightly deposits, only part of the Saturday night receipts, mostly in silver and small bills, was lost.

Leblang's ticket agency, which owns the theatre, has since arranged to have a Holmes burglar alarm system installed in the house, as well as in the agency headquarters and its branches.

Unusual financing setup of "King and I," under which the backers get 60% of the profits (instead of the conventional 50%) from the first-class rights, but don't share in the film, stock or other subsidiary rights, is part of the regular policy of Richard Rodgers and Oscar Hammerstein 2d to protect the value of their shows as permanent properties, at the expense of immediate income.

Since the author-producers have a practice of not selling the film rights to the shows they write, the backers may not actually be losing anything by being excluded from that portion of the operation. However, "King and I," like such former R & H hits as "Oklahoma," "Carousel," "South Pacific" and perhaps to some extent "Allegro," would presumably be worth substantial revenue when they are released for stock. That is where the authors or their estates will mop up, by not having to split profits with the backers.

Even in the event of a film sale of "King and I," the backers' share would presumably be modest compared to the 10% extra slice of profits from the Broadway and road productions. For one third of the screen rights are held by 20th-Fox, which produced the original film edition of the "Anna and the King of Siam" novel.

Assuming that the rights to the R & H musical version of the Margaret Landon yarn brought \$300,000, the studio would get \$100,000. Of the balance, the authors' end would be \$120,000. Under normal financing deals, the remaining \$80,000 would be split evenly between the producers and backers. Thus, the extra 10% cut of the profits from the legit production appears likely to total more than the investors could expect to get from a film deal.

As indicated, however, there's little prospect of R & H selling the film rights to "King and I." As in the case of "Oklahoma," "Carousel" and "South Pacific," they figure that in their present tax position they'd retain little if any revenue from such a deal, would seriously damage the value of the musical properties for possible revival, stock, etc.

With the backers excluded from that phase of the operation, the producer-authors are completely free to make any deal or none at all. But if the investors had a financial stake in the subsidiary rights, R & H might feel impelled to make some kind of sale or agreement out of consideration for the angels.

75% Sellout in Advance On Subscription Basis At New Hartford Legit

Hartford, Oct. 16.

An unusual subscription plan—worked out quite successfully at the Westport (Conn.) County Playhouse—is the main format of the New Hartford Theatre here. House, formerly the Center Theatre, opens a 20-week legit season Nov. 1 with the French comedy, "Nina," for a three-day stand.

Subscription format calls for the sale of the same choice seats on the same night on consequent weeks in block form. They are being sold in blocks of five weeks. The blocks are sold at the regular boxoffice prices, which range from \$4.20 downward. The only inducement offered subscribers is the choice of the seat and night.

According to Ralph Lyett, subscription director, the house has already been sold out 75% for the first five weeks, with roughly two weeks left before the first production hits the boards. To observers this is quite unusual, in view of the fact that only two definite play commitments have been announced. These are the aforementioned "Nina" and John Van Druten's new comedy, "I Am a Camera." Tentatively pencilled in for the remaining three productions are "Lo and Behold," "Jane" and "Kin Hubbard."

Scheduled for some time this winter is a drama festival of the New York City Center. This is expected to preem here. Also in the works are several ANTA productions.

Plays Out of Town

Barefoot in Athens

Philadelphia, Oct. 16

Playwrights Co. production of drama in two acts (see review by Maxwell Anderson on p. 10). Directed by Alan Anderson, setting and lighting, Boris Aronson, costumes, Bernard Rudofsky. At Locust St. Philadelphia, Oct. 15, '51.

Playwrights	Maxwell Anderson
Director	Alan Anderson
Setting and lighting	Boris Aronson
Costumes	Bernard Rudofsky
At Locust St.	Philadelphia, Oct. 15, '51

Maxwell Anderson has tackled, in his long and honorable career as a playwright, an almost unprecedented variety of themes, types, settings and methods. And although he has had his share of failures (the percentage has been noticeably low), he has proven his ability to adjust himself to the most contrasting moods and techniques.

"Barefoot in Athens," his latest play, which bowed here at the Locust Street last night (15), has something in common with a number of Anderson's previous efforts and yet is something a little different than anything he has previously essayed. The play has some of the finest writing (especially in the second of its two acts) that Anderson has achieved in a long time, perhaps in his whole career. But it does not appear to attain real status as a drama until that aforementioned second act. Adult and literary, and academically fascinating from curtain to curtain, "Barefoot" is hardly likely to arouse much general response and enthusiasm until the last two scenes.

Anderson here is treating of the famed Greek philosopher, Socrates. In the closing days of his tragically-tinted career in Athens toward the end of the fifth century, B. C., in somewhat the same manner that his fellow Playwrights Co. author, Robert Sherman, treated a similar phase of ancient Roman history in "Road to Rome" back in the 20's, Thornton Wilder used the same approach more recently in his novel about Caesar.

"Barefoot" makes no bones or apologies to ordinary trends of drama writing. It tells, very simply and directly, of certain portentous days in Greece, its glory near an end, when Sparta, always its bitter enemy, had finally conquered. The Athenian people had turned on their great philosopher and advocate of advanced creative thought, Socrates, and finally put him on trial on charges of treason, and on what we might call today subversive ideas and false doctrines.

The real gist of the thing isn't reached, as said, until the trial scene of Act 2, and that is followed by a splendidly-written and most effective scene in Socrates' death-cell just before his execution, when he turns down an offer of freedom held out to him by the Spartan conquerors.

Anderson has won followers and fans for a great many stories of far off days—George Washington, Mary Queen of Scots, Queen Elizabeth, Henry VIII and others—and if strong, pungent writing, filled with full-bodied literary flavor, can pull the trick, he may do it again. Certainly there is no playwright of our era, save the late Bernard Shaw, who could have made the scenes of "Barefoot" as palatable and generally fascinating as they are.

The Playwrights Co. has provided the play with a creditable cast, easily dominated by Barry Jones as Socrates. In the large capacity Locust, he was inclined to be a trifle inaudible in early scenes, but in the larger moments of the second act he rose to fine heights in some of his speeches. Some students of the present-day political setup, will undoubtedly find deadly parallels, and Jones, in intonation and delivery, doesn't miss an iota of the correct effect.

In the supporting cast, capable if not distinguished and lacking in opportunities, Lotte Lenya, as Socrates' shrewish wife, Xantippe, Robert Brown, Phillip Coolidge, Daniel Reed, Helen Shields, Bart Burns, are perhaps most outstanding. Boris Aronson's settings (all variations within a single frame) are good, but there are chances for improvement in Alan Anderson's unnecessarily static direction, especially in a few of the somnolent moments of Act 1.

Maxwell Anderson has accomplished another writing triumph in "Barefoot," but its chances as a dramatic hit are questionable.

Waters.

The Fourposter

Wilmington, Oct. 12

Playwrights Co. production of comedy in three acts by Jan de Hartog. Stars Jessica Tandy, Hume Cronyn. Staged by Jose Ferrer. Setting by Sylvia. Costumes by Lucinda Ballard. At Playhouse, Wilmington, Oct. 11, '51, 83 seats.

Despite a new third act since it tried out on the summer circuit, "The Fourposter," Jan de Hartog's two-character play which started its pre-Broadway tour at the Playhouse last night (11), still shapes up as a doubtful boxoffice bet.

Jessica Tandy and husband Hume Cronyn bear the entire acting burden, and it's to their credit that they keep the audience with them to the final curtain. This series of episodes on highlights in the life of a married couple never really gets started. Beginning with the wedding night, the events center around the fourposter bed which becomes a symbol of their marriage. It's all supposed to be very intimate and nostalgic, but boredom sets in at the halfway mark.

The new third act, more fragile even than the preceding stanzas, misses fire completely. Evidently it was the playwright's intention to get his couple offstage while leaving the audience with a collective lump in the throat. Instead, bits of business are dragged out to the point where the third act curtain comes as a relief.

Another adverse factor is that de Hartog gives his two characters little to do but talk, and while Tandy and Cronyn make a persuasive couple, they can't hurdle the obstacles inherent in this conception.

Likewise, Jose Ferrer's direction is unable to overcome the static quality of the play itself. The setting by Sylvia and Lucinda Ballard's costumes both rate bows, but are wasted on this one. This could be made into an okay film, considering the wider scope of the camera.

Klep.

Play on Broadway

Glad Tidings

Harold Brondy production of comedy in three acts by Edward Mabley. Stars Melvyn Douglas, Signe Hasso, feature Melvyn Douglas. Staged by Douglas. Setting by William and Jean Eckert, costumes by John Derro. At Lyceum, N. Y., Oct. 11, '51, 84 seats up to 100 opening.

After an extended straw hat circuit break-in and a final tuneup on the road, "Glad Tidings" remains a disarming, moderately amusing but still rather insubstantial comedy, apparently inadequate for the rigorous requirements of Broadway. It should be excellent stock and little theatre material and if given vitamin shots in adaptation, a screen possibility.

The Edward Mabley play, originally titled "Sacred and Profane," is about a domesticating foreign correspondent visited by an old flame of 20 years ago, a now-successful actress who confronts him unexpectedly with a 19-year-old daughter. He and the girl, as well as the latter's younger brother and the actress herself are pleased with the situation, but his fiancée, the smug publisher-owner of his magazine, is understandably irritated. The second and third act developments are about as anticipated, but have a few diverting moments.

This slim, not exactly novel little fiction is persuasively presented. As the rather straight-man correspondent, Melvyn Douglas gives an expert, ingratiating light-comedy performance. And, although not quite-right for the part, co-star Signe Hasso reveals admirable vitality and sparkle as the tempestuous actress.

Haila Stoddard is properly decorative poised and credible as the mag publisher, while Patricia Bennett and Terry Abbott have an attractive quality as the actress' two children. There are acceptable supporting bits by Ann Sturgis as a glamor-struck secretary, Rudy Bond as the actress' patient manager and Fay Sappington as a character-comedy maid.

Douglas has staged the piece modestly and with helpful animation. There is a handsome Connecticut mansion setting by William and Jean Eckert, built at the Westport Conn. Country Playhouse, where the production played a week's stand during its summer tour, and the costumes supervised by John Derro are a visual asset.

Hobe.

'MY L.A.' FINALLY NEARS STARTING LINE ON COAST

Hollywood, Oct. 16

Rehearsals will get under way shortly for "My L. A.," musical revue financed by public sale of stock, which has been three years in preparation. Posting of the Equity bond last week finally paved the way for beginning of casting, and producer-director William Trench reported he expects to get started at once for a Nov. 28 bow at the Forum Theatre.

Sketches have been written by Lawrence Marks, Bill Manhoff and Larry Gelbart, with music and lyrics by Sammy Fain and Paul Francis Webster. Harry Horner designed the three-dimensional sets, which necessitated structural changes in the 1,800-seat theatre.

Current Road Shows

(Oct. 15-27)

"Autumn Garden" (Fredric March, Florence Eldridge)—Playhouse, Wilmington (26-27) (original production reviewed in VARIETY, March 14, '51).

"Barefoot in Athens" (tryout)—Locust, Phila. (15-27) (reviewed in VARIETY this week).

"Black Chiffon" (Sylvia Sidney, Henry Daniell)—American, St. Louis (15-20); Nixon, Pittsburgh (22-27) (reviewed in VARIETY this week).

"Candida" (Olivia de Havilland)—Orpheum, Kansas City (15-18); KNT Theatre, Des Moines (19-20); Davidson, Milwaukee (22-27).

"Cocktail Party" (Vincent Price, Marsha Hunt, Estelle Winwood, Rose Hobart)—Curran, San Francisco (15-27) (reviewed in VARIETY this week).

"Darkness at Noon" (Edward G. Robinson)—Gayety, Washington (15-20); Colonial, Boston (22-27) (original production reviewed in VARIETY, Jan. 17, '51).

"Death of a Salesman"—Shea's, Bradford, Pa. (15); Shea's, Jamestown, N. Y. (16); Park, Meadville, Pa. (17); Shea's, Ashtabula, O. (18); Colonial, Akron (19-20); Hanna, Cleveland (22-27).

"Fiedermans" (Metropolitan)—Mosque, Richmond (15-17); Lyric, Baltimore (18-20); Westchester County Center, White Plains, N. Y. (22); Poli, New Haven, Conn. (23-24); Poli, Waterbury, Conn. (25); Academy of Music, Brooklyn (26-27).

"Fiedermans" (Hurok)—Bushnell Aud., Hartford (15); Proctor's, New Rochelle, N. Y. (16); Metropolitan, Providence (17); Mosque, Newark (18); Academy of Music, Phila. (19); Constitution Hall, Washington (20); American, Roanoke, Va. (22); Memorial Aud., Raleigh, N. C. (23); Aycock Aud., Greensboro, N. C. (24); City Aud., Asheville, N. C. (25); Alumni Memorial Aud., Knoxville, Tenn. (26); Auditorium, Atlanta (27).

"Fourposter" (Jessica Tandy, Hume Cronyn) (tryout)—Plymouth, Boston (15-20) (reviewed in VARIETY this week).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (15-27).

"Guys and Dolls"—State Fair Aud., Dallas (15-20); Orpheum, Kansas City, Mo. (23-27).

"Happy Time"—Cass, Detroit, Michigan (22-27) (original production reviewed in VARIETY, Feb. 1, '50).

"Kim Me, Kate"—Masonic Temple, Scranton, Pa. (15-16); Penn. Wilkes-Barre, Pa. (17-18); Rajah, Reading, Pa. (19-20); Gayety, Washington, D. C. (22-27).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (15-27).

"Mister Roberts" (Tod Andrews)—Grand, Ottawa (15-16); Erlanger, Buffalo (18-20); Shubert, Detroit (22-27).

"Moon Is Blue" (2d Co.)—Harris, Chicago (15-27).

"Moon Is Blue" (3d Co.)—Forrest, Phila. (15-27) (reviewed in VARIETY this week).

"Oklahoma"—Colonial, Boston (15-20); His Majesty's Montreal (22-27).

"Paint Your Wagon" (James Barton) (tryout)—Shubert, Boston (15-27) (reviewed in VARIETY, Sept. 19, '51).

"Peter Pan" (Veronica Lake, Lawrence Tibbett)—Nixon, Pittsburgh (15-20); U. of Indiana Aud., Bloomington (22-24); Memorial Aud., Louisville (26-28) (reviewed in VARIETY this week).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (15-27).

"The Number" (tryout)—Walnut St., Phila. (15-20) (reviewed in VARIETY, October 10, '51).

"Top Banana" (Phil Silvers) (tryout)—Shubert, Phila. (15-27) (reviewed in VARIETY, Sept. 19, '51).

Legit Followups

Stalag 17

(48th STREET, N. Y.)

After five months on Broadway, "Stalag 17" remains a click audience show, and although producer-director Jose Ferrer has reportedly never found time to drop around to check up, it is a surprisingly clean performance. It's that timeless combo of broad comedy and cliff-hanger meller, with an undercurrent of serious theme. The way the show smacks an audience now suggests that the idea of a matinee preem last spring was a costly boner, since it seemed to get a shrug-off reaction from the squares in the audience and presumably chilled the notices.

The only principle cast change, Mike Kellin, plays the comedy lead, the long-underwear GI war prisoner Stosh, for broad laughs. But he gets them, as did his predecessor, Robert Strauss, with deft line feeding by Harvey Lembeck. Robert Shawley and Allan Melvin, John Ericson still scores as the not-clearly-motivated misfit, Laurence Hugo dithers as the curious security officer, Frank Maxwell projects the quiet authority of the unit leader, while Lothar Reuwall and Mark Roberts register as the respective Nazi guard and Yank flier accused of sabotage.

The comedy-meller still blends rowdy laughs with scalp-twitching suspense, amid apparently authentic atmosphere and absorbing minor incident. Ferrer obviously rates a nod for his inventive original staging and, according to report, for the script revisions he worked out with co-authors Don Bevan and Edmund Trzcinski.

Hobe.

Peter Pan

(LYRIC, BALTIMORE)

Baltimore, Oct. 16

Peter Lawrence and Herman B. Sarno have set up a touring company of "Peter Pan" with Veronica Lake and Lawrence Tibbett holding down the roles taken on Broadway by Jean Arthur and Boris Karloff. It's an okay switch, particularly in the casting of Miss Lake, who gives a boyish quality and engaging matter-of-fact reading to the whimsical lead character, that projects to the entire audience, young and old. Tibbett is chewing it up a bit, but he makes for a proper menace, providing strong vocal interludes when called upon in that particular department provided by Leonard Bernstein, with Ben Steinberg batoning the full score to good effect.

Opening night snags in the involved handling of scene changes, lighting and the all-important flying, slowed matters up a bit, and may prove a recurring stygian on the road, but all in all, the fantasy stands up as topflight entertainment.

Burn.

Black Chiffon

(HARTMAN, COLUMBUS)

Columbus, O., Oct. 10

A sea of troubles has assailed the beginning of the road tour for "Black Chiffon." Originally scheduled to open in Pittsburgh, the tour was delayed a week by the illness of Mady Christians, who was scheduled for the Alicia Christie role which Flora Robson took on Broadway. Sylvia Sidney then took over, or Miss Christians. The company skipped Pittsburgh and opened here instead. The town's critics generally liked the play, but deplored the condition of the scenery and the failure of the actors to project their lines any farther than the first few rows in the theatre.

First night was rocky, but by the Wednesday matinee all hands except Alan Marshal as Dr. Hawkins could be heard very well, and the single set had had a scrubbing. The original Broadway set was hauled directly here from the warehouse in New York. It was learned that the flats went through a thorough retouching in Louisville, where the play opened Friday (12).

Miss Sidney's approach to the role of the well-to-do woman who stole a black chiffon nightgown in an unconscious attempt to lure her son away from his bride-to-be, is sensitive and sensible. Upon her part depends the credibility of the whole play, and her delineation gives soundness and strength to the slender plot. Henry Daniell, as the frozen-faced, stern husband, with acting of high calibre, is also effective, although he fails to establish as good a rapport with Miss Sidney as could be hoped for.

Outstanding is Sybil Baker in the role of Thea, married daughter of the Christies. Wayne Carson, who plays the son and center of the action, is proper in every respect and an able, understanding young actor. Delores Owens, the

bride, and Ann Ives, as the servant, are capable actors.

Apparently due to the late substitution of Miss Sidney, the play wasn't quite ready for its opening night here, but it strengthened enormously in its five performances. Its boxoffice potential should be average or above. William Miles staged, and George Brandt is producing.

Dean.

The Moon Is Blue

(SHUBERT, NEW HAVEN)

New Haven, Oct. 8

This No. 3 company of the F. Hugh Herbert comedy may turn out to be some sort of test case to whether or not the road will accept good legit entertainment minus names. Existence of successful New York and Chicago troupes has already established the fact that "Moon" actually is good entertainment, but slim biz on the company's first two road stands raises the "name" question.

Cast consists of Hiram Sherman, Coleen Gray, James Young and Lester Mack. They turn in a generally competent job. Sherman seems a bit young for the father role, but his polished thespian manages to convey the illusion properly. His timing on the laugh lines is noteworthy, and he reflects appreciably the charming boulder angle that dominates his playboy part. Miss Gray has a musical voice that lends itself well to her youthful assignment. She looks well physically for the Patty O'Neill role, and imparts a wholesome picture of the lass facing her first big romantic temptation. Young is at ease playing the architect and readily matches talent with the others. Mack's bit as Patty's father is capably handled.

Presented by Richard Aldrich and Richard Myers, in association with Julius Fleischmann, play is programmed as Otto Preminger's production. It gets a nice physical sendoff, featuring a lush apartment setting by Stewart Chaney. Preminger also rates credit as stager, a task that is deftly accomplished.

Bone.

The Cocktail Party

(CURRAN, FRISCO)

San Francisco, Oct. 16

That a diffused vehicle in the hands of a superior cast can weave a spell and enlist rapt interest is evidenced in this trenchant sophisticated comedy-drama by T. S. Eliot, which Lewis & Young presented at the Curran last night (Mon.). In spite of wordiness, abstruse subject matter which at times hinges on the supernatural, and loftiness of prose, audience attention is maintained throughout.

In great part this is attributable to the outstanding performances by Vincent Price, Marsha Hunt and Estelle Winwood, who manipulate the cumbersome dialog with uncanny effectiveness and spirit. That the play is a tract in great part adds rather than detracts from its impact, with even the physiological labyrinth, some of which leads nowhere, managing to stir interest.

One of the most dramatically directed productions, viewed here in recent years, it is doubtful, however, if the level of appeal will attract the average stage-goer. This is rare intellectual fare, from which run-of-mine entertainment seekers will probably shy. Support by Reginald Denny, Harry Ellerbe and Rose Hobart is far above par. Setting is superior, with gowns spectacular. This is the La Jolla Playhouse production, directed by Norman Lloyd. Ted.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

"Autumn Garden" (road)—Kermit Bloomgarden, prod.; Harold Clurman, dir.; Fredric March, Florence Eldridge, stars.

"Gigi" (C)—Gilbert Miller, prod.; Raymond Rouleau, dir.

"Happy Time" (road)—Rodgers & Hammerstein, prods.; Robert Lewis, dir.

"I Am a Camera" (D)—Gertrude Macy, Walter Starcke, prods.; John van Druten, dir.

"Never Say Never" (C)—Albert H. Rosen, Lester Meyer, prods.; Robert Sinclair, dir.

"Nina" (C)—John C. Wilson, prod.; Gregory Ratoff, dir.; Gloria Swanson, David Niven, stars.

"Point of No Return" (D)—Leland Hayward, prod.; H. C. Potter, dir.; Henry Fonda, star.

"To Dorothy, a Son" (C)—Herman Shumlin, prod.-dir.

Chi Grosses Slightly Down Last Week; 'Blondes' \$45,500, 'Wedding' \$17,900

Chicago, Oct. 16.

Windy City legit grosses were down slightly last week, with holidays taking the rap for the slump. The First Drama Quartet (Charles Laughton, Sir Cedric Hardwicke, Charles Boyer, Agnes Moorehead) using George Bernard Shaw's "Don Juan in Hell," racked up an absolute capacity \$20,800 in the two-day stand (11-12) at the Opera House. The other four shows in Chi are doing excellent biz.

Estimates for Last Week

"Don Juan in Hell," Opera House (2 performances) (\$3,713, 3,649). Not a vacant seat, with over \$20,800 in the two days.

"Gentlemen Prefer Blondes," Palace (4th wk) (\$5,220). Still great with almost \$45,500.

"Member of the Wedding," Erlanger (4th wk) (\$3,801, 1,334). In its last Guild week, hit \$17,900. Four more weeks before the show moves out.

"Moon Is Blue," Harris (24th wk) (\$4,401, 1,000). Off slightly, but still neck-and-neck with the New York company, \$20,300.

"South Pacific," Shubert (48th wk) (\$3,210). Nearing the one-year mark with another sock week, over \$47,100.

'Guys' Fat \$125,235 In 12 at Dallas

Dallas, Oct. 16.

"Guys and Dolls," set for 24 performances during the State Fair of Texas, Oct. 6-21, wound up the first dozen offerings in eight days Saturday (13) with a fat \$125,235 from 48,500 payees at \$4.80 top. Weekend's five shows were sellouts, with 225 chairs set up Saturday night (13) for a 4,500 house and all-time b.o. high of \$14,169 for a single performance here. Take beat 1950's record \$14,050 from "South Pacific" for the same night. Advance sale of \$230,000 greeted "Guys and Dolls."

Jeanne Bal, in the Sarah Brown role vacated by Jan Clayton, was kudosed by local critics, who heaped praise on the entire show and since the opening have been lavish with press space.

It's figured "Guys" probably can't equal the "South Pacific" gross mark of \$320,000 for the 24-performance engagement here. It arrived after a shorter buildup, and smaller advance sale, which appears to have given it a somewhat slower start than the Rodgers-Hammerstein musical had. However, since the reviews and word-of-mouth comment have begun to be felt it's strictly a stampede at the b.o., with the gross for the engagement likely to reach \$280,000.

'Barefoot' Okay \$4,000 In Two at Princeton

Princeton, Oct. 16.

"Barefoot in Athens," new Maxwell Anderson drama, drew a healthy \$4,000 in two performances Friday and Saturday (12-13) at the McCarter Theatre here. Fact that the Princeton football team was playing at Penn on Saturday afternoon meant that the town was virtually deserted by the students. Playwrights Co. production moved to Philadelphia last night (Mon.) for further pre-Broadway tinkering.

'Beaustone' \$4,000, L.A.

Los Angeles, Oct. 16.

Local legit hit a new low last week, with only one offering, "The Beaustone Affair," at the 400-seat Las Palmas Theatre. British play's take dropped somewhat for its fourth full frame, but the \$4,000 gross still represented a comfortable operating profit.

Save for the town's tiny Little Theatre operations, "Beaustone" will remain the only local operation until Oct. 29 when Ballet Theatre rekindles the long-drank Biltmore.

Greco 25G in 2d N.Y. Wk.

Jose Greco's Spanish Ballet did \$25,000 in its second stanza at the Shubert, N. Y., last week.

Troupe must vacate house after its four-week booking. But N. Y. engagement is being extended, with troupe moving to the Century Oct. 28.

'Candida' Cops Crix Bows In St. Loo; \$24,100 on Wk.

St. Louis, Oct. 16.

Olivia de Havilland, opening her road tour of "Candida" here, copped heavy plaudits from local crits for her portrayal. Show tied off the 1951-52 season here last Monday (8) at the American Theatre. After a week stand here the piece left for a tour of 30 cities with a windup of four weeks sketched for New York next April.

Myles Standish of the Post-Dispatch said "The star role was sure fire, but that would be a mean and meagre way of assessing the talents of Miss de Havilland in it. The role, written 36 years ago, was as if tailored for her. She was splendid in it and the whole production came out as a first-rate excursion into articulate high comedy." Herbert Monk of the Globe-Democrat was equally enthusiastic over Miss de Havilland's work, but differed on the rest of the cast, asserting there were some whose work could have been improved on.

A near-SRO house greeted the opening performance. The house was scaled to \$3.66 and the week's estimated gross was \$24,100. Starting Wednesday (30), extra seats had to be put in the orchestra pit.

'Number' \$11,000, 'Top' 30G, Philly

Philadelphia, Oct. 16.

Legit biz continues at a fast clip in Philly although there was some shrinkage last week due to holidays.

Shubert apparently has another musical smash to follow "Paint Your Wagon" which, after three rousing weeks here, went to Boston for further smoothing its successor "Top Banana," coming here with high acclaim from the Hub, opened Tuesday night and got three solidly rave notices from the major crits. Opening night's attendance was, as expected, nothing to boast about but after that the Phil Silvers musical zoomed upwards and was flirting with the capacity mark before the end of the week.

"The Number," first really solid melle to be seen here in quite a while, after receiving three fine notices on its opening at the Walnut last Monday, picked up steadily throughout the week and will remain here for three weeks in all instead of two. Martha Scott replaces Eleanor Lynn after this week. Two tryouts to follow here are "Gigi" (Nov. 8) and "Nina" (Nov. 19).

Estimates for Last Week

"Top Banana," Shubert (1st wk) \$5,201, 1,870. Musical opened here Tuesday with advance huzzahs from Boston and 100% raves here. After mild opening due to holiday, show got almost \$30,000 in eight performances and will go way past that this week.

"Faithfully Yours," Forrest (2d wk) (\$3,901, 1,670). Comedy tryout slid off some in second and final stanza, but got an okay \$18,300. Adverse notices here undoubtedly hurt.

"The Number," Walnut (1st wk) (\$3,901, 1,340). Meller drew fine notices from all crits and had rousing audience reception. Biz jumped as result and management decided to hold show for a third local week, while cast replacement is being made; nearly \$11,000.

'Chiffon' \$2,800 for Five In Tour's Bow at Columbus

Columbus, O., Oct. 16.

"Black Chiffon," opening its road tour at the Hartman here, and starring Sylvia Sidney and Henry Daniell, did only \$2,800 business at a \$3.75 top in five performances (8-11).

Poor b.o. showing can be explained by late substitution of Miss Sidney for Mady Christians, who was originally advertised in the leading role, and an uneven first-night performance against warehouse-worn scenery, all of which were duly noted by local drama crits.

'Darknes' \$20,900, D.C.

Washington, Oct. 16.

First week of the fortnight stand of Edward G. Robinson in "Darkness at Noon" drew a nice \$20,900 to the Gayety Theatre, town's sole legit. Advance sale for the second week, indicates about the same amount of business, or near.

"Darkness" is a Theatre Guild show, which means that the Guild subscription list pays less than the regular tab.

B'way About Same; 'Tidings' 9 1/2G (4), 'Aisle' \$48,600, 'Music' Sweet \$42,500, 'Remains' SRO \$25,881, 'Joan' \$21,800

Business held about even again last week on Broadway. Perhaps because of the Yom Kippur lull, attendance was mostly down a bit the early half of the stanza, but then recovered. That was generally profitable, but somewhat below the bonanza level of several weeks ago. Indications are for improvement this week and probably continuing through November.

The total gross for all 17 shows last week was \$507,700 or 85% of capacity (for the corresponding frame last year the 21 current shows grossed \$547,100, or 84%, representing a rise of 1% from the week before).

Week before last the total for 15 shows was \$438,800, or 85% of capacity.

Of last week's openings "Music in the Air" had a powerful first inning gross, apparently with the big advance sale a factor. "Glad Tidings" drew a generally offish press, but made a fair start, with real indications not yet clear.

This is a busy week for first-nighters, with four prems, including "Sleep of Prisoners," "Buy Me Blue Ribbons," "Faithfully Yours" and "Love and Let Love."

Estimates for Last Week

Keys: C (Comedy); D (Drama); CD (Comedy-Drama); R (Review); MC (Musical Comedy); MD (Musical Drama); O (Operetta).

Other parenthetic figures refer, respectively, to top price, "indicates using two for ones", number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (55th wk) (C-\$4.80, 1,012; \$26,874). Nearly \$23,800 (previous week, \$22,500).

"Call Me Madam," Imperial (53d wk) (MC-\$7.20; 1,400; \$51,847). Topped \$52,300 again.

"Diamond Lil," Broadway (5th wk) (CD-\$3.60-\$3; 1,900; \$32,721). Over \$16,100 (previous week, \$16,000).

"Glad Tidings," Lyceum (1st wk) (C-\$4.80, 995; \$22,845). Opened Thursday night (11) to two mildly approving reviews (Atkinson, Times; Chapman, News) and six pans (Coleman, Mirror; Garland, Journal-American; Hawkins, World-Telegram & Sun; McCord, Herald Tribune; Pollock, Compass; Watts, Post); first four performances grossed over \$9,500, plus about \$2,000 for a paid preview.

"Guys and Dolls," 46th Street (47th wk) (MC-\$6.60; 1,319; \$43,904). No change, \$44,400.

"King and I," St. James (29th wk) (MD-\$7.20; 1,571; \$51,717). Same, \$51,700.

"Lace on Her Petticoat," Booth (6th wk) (C-\$4.80; 766; \$20,235). Over \$9,000 (previous week, \$9,000).

"Moon Is Blue," Miller (32d wk) (C-\$4.80; 920; \$21,586). Nearly \$21,300 (previous week, \$20,900).

"Music in the Air," Ziegfeld (1st wk) (O-\$6; 1,628; \$48,244). Opened Monday night (8); first week grossed almost \$42,500.

"Remains to Be Seen," Morosco (1st wk) (C-\$4.80-\$6; 912; \$26,000). First full week almost went clean, with standees taking the gross over capacity for a new house record; \$25,881 (previous week, first five performances, \$16,300).

"Rose Tattoo," Beck (37th wk) (CD-\$4.80; 1,124; \$28,000). Nearly \$16,000 (previous week, \$15,600); closing Oct. 27, to tour.

"Saint Joan," Cort (2d wk) (D-\$4.80; 1,056; \$27,000). First full week almost \$21,500 (previous week, first four performances grossed \$16,800).

"Seventeen," Broadhurst (17th wk) (MC-\$6; 1,160; \$37,000). \$27,400 (previous week, \$27,500).

"South Pacific," Majestic (130th wk) (MD-\$6; 1,650; \$50,186). Standees all performances again; \$50,700.

"Stalag 17," 48th St. (23d wk) (CD-\$4.80; 921; \$21,547). Nearly \$16,000 (previous week, \$16,400).

"Tree Grows in Brooklyn," Alvin (26th wk) (MC-\$7.20; 1,331; \$47,167). Nearly \$30,500 (previous week, \$32,000).

"Two on the Aisle," Hellinger (13th wk) (R-\$6; 1,527; \$49,563). New high for the engagement, almost \$46,600 (previous week, \$46,700).

OPENING THIS WEEK

"Buy Me Blue Ribbons," Empire (C-\$4.80; 1,062; \$24,196). Play by Sumner Locke Elliott, presented by Jay Robinson; production financed at \$45,000, cost about \$30,000 (excluding \$15,000 bonds and guarantees; no tryout) and can

break even at around \$12,000 gross; opens tonight (Wed.)

"Faithfully Yours," Coronet (C-\$4.80; 1,027; \$28,378). L. Bush-Fekete and Mary Helen Hay adaptation of play by Jean Bernard Luc, co-starring Ann Sothern and Robert Cummings, presented by Richard Krakeur; production financed at \$60,000, cost about \$45,000 (excluding \$15,000 in bonds and deposits and \$5,000 tryout loss) and can break even at around \$17,500 gross; has a reported advance sale of about \$160,000, including approximately \$100,000 in 40-odd theatre party dates; tryout reviewed in VARIETY, Oct. 3, '51; opens tomorrow night (Thurs.)

"Love and Let Love," Plymouth (C-\$4.80-\$6; 1,063; \$32,000). Play by Louis Verneuil, starring Ginger Rogers, presented by Anthony Brady Farrell; production financed at \$50,000, cost about \$65,000 (excluding \$10,000 in bonds and deposits and \$20,000 tryout profit) and can break even at around \$16,000 gross; has a reported advance sale of about \$65,000, including \$30,000 in some 15 theatre party dates; tryout reviewed in VARIETY, Aug. 29, '51, opens Friday night (Fri.)

"Sleep of Prisoners," St. James Church (D-\$4.80; 900; \$20,000). Christopher Fry's religious play, imported from London, presented by Luther Greene on non-profit basis; financed at \$20,000, cost about \$15,000 (excluding \$5,000 in bonds and deposits) and can break even at around \$7,500 gross; opened last night (Tues.)

VAUDE-REVUES

"Bagels and Yox," Holiday (5th wk)

"Borscht Capades," Royale (4th wk)

'Wagon' 30G, Hub; Ginger \$22,100

Boston, Oct. 16.

Hub legit biz is holding up nicely with newcomer "Paint Your Wagon" building nicely in its second week at the Shubert. The Ginger Rogers vehicle, "Love and Let Love," wound up a two-week-er here with plenty of revamping and plenty of b.o. action. "Oklahoma," picking up after a slow start, winds a three-week stand in this stanza. "Fourposter" bowed in at the Plymouth Monday (15) for one week. "Darkness at Noon" is due in at the Colonial next Monday (22).

Estimates for Last Week

"Fledermaus" Opera House (1st wk) (\$5.40; 3,000). No white tie biz, but plenty of action with fifty \$40,000.

"Love and Let Love," Plymouth (2d wk) (\$3.60; 1,200). Presence of Ginger Rogers, plus publicity regarding story trouble, kept this one up there, with near-capacity over \$22,100.

"Oklahoma," Colonial (2d wk) (\$4.20; 1,500). Picked up to nice \$22,300 for second stanza. Final week current.

"Paint Your Wagon," Shubert (1st wk) (\$4.80; 1,700). Looks like sure thing with strong biz. Near \$30,000 for seven performances.

'Kate' Whopping \$42,300 In H'ford, Prov. Stands

Hartford, Oct. 16.

With near sellouts each night and a well-supported matinee, "Kiss Me, Kate," with Holly Harris and Robert Wright, pulled \$26,400 last weekend (11-13) in four shows at the \$277-seat Bushnell Memorial.

Playing the night before the "Kiss Me, Kate" opening, Connecticut Opera Assn's "La Traviata," with Nadine Conner, Ferruccio Tagliavini and Ivan Petroff, drew about \$10,700 from a capacity house at \$4.80 top. Monday's (15) offering was the opening performance of the Sol Hurok "Fledermaus," which drew a near-capacity audience, and the following night brought Stan Kenton's "Innovations in Modern Music II."

Added to the \$15,000 "Kate" drew in four performances Monday-Wednesday (8-10) at the Metropolitan, Providence, the stand here gave "Kate" a whopping gross of \$42,300 for the week.

'Fourposter' Okay \$7,000 For Four in Wilmington

Wilmington, Oct. 16.

"The Fourposter," Jessica Tandy-Hume Cronyn starrer, drew a satisfactory \$7,000 gross in four performances, Oct. 11-13, at the Playhouse here. Show drew praise from two local critics, C. Louise Jackson, Morning News, and Ashworth Burslem, Journal-Every Evening.

"Autumn Garden," starring Fredric March and Florence Eldridge, is the next attraction, Oct. 26-27.

'PAN' \$17,000 FOR SIX, BOWING TOUR IN BALTO

Baltimore, Oct. 16.

"Peter Pan" opened a road tour with Veronica Lake and Lawrence Tibbett in the Jean Arthur-Boris Karloff roles at the Lyric here last week (10), essaying six shows for a four-day booking and drawing a modest \$17,000 at a \$4.20 top. Booking away from the regular legit stand here, Ford's, had the advantage of a larger capacity and no color line, but ran into extra-curricular snags in mounting, handling of f.o., etc., unusual for concert hall bookings of one-night solo and orchestral attractions.

Don Swann's second season of theatre-in-the-round opened yesterday (Tues.) at the Sheraton Belvedere, with Edward Everett Horton in "Springtime for Henry" the getaway bill. John Carradine in "Tobacco Road" is set to follow.

'Salesman' Near \$10,100 In Week of One-Nighters

Elmira, N. Y., Oct. 16.

"Death of a Salesman," continuing its string of one-nighters, survived a couple of hurdles to compile a profitable gross of nearly \$10,000 last week. Arthur Miller drama was a click Monday night (8) in the hometown of Duncan Baldwin, the show's male lead, getting a gross of \$2,200 at the Avon, Utica.

It was hurt by mid-week holiday in three performances Tuesday and Wednesday (9-10), nabbing only \$3,900 at the Astor, Syracuse; but pulled \$2,400 of college town business Thursday night (11) at the Strand, Ithaca, and sagged to a mere \$1,600 in three times Friday and Saturday (12-13) at the Strand here.

'Moon' Cloudish \$11,000 In Full New Haven Week

New Haven, Oct. 16.

Playing its second road stand (first was two days at Princeton, Oct. 4-5), the No. 3 company of "Moon Is Blue" found the going rough at the Shubert last week (8-13). Troupe drew very favorable comment, but lacked marquee value in this village, which plays the cream of the crop. At \$3.00 top, a near \$11,000 meant feather-weight biz for eight performances.

House is dark the next couple of weeks. Prem of Henry Fonda in "Point of No Return" is due week of Oct. 29. "Rose Tattoo" is in Nov. 8-10. "Fledermaus" plays a two-night stand at Loew's-Poli (film house) Oct. 23-24.

San Antone 'Pirates'

San Antonio, Oct. 16.

San Antonio's first operetta—in-the-round presentation has proven so successful, that the run has been extended for several additional weekends.

The opus, Gilbert & Sullivan's "The Pirate of Penzance" opened here Sept. 20 at La Casita, outdoor theatre restaurant. The play was originally booked for a two-week presentation. Leading roles are taken by Jean McDonald, Hal Curran and Herbert Surface. Elaine Curran is director.

'Roberts' \$14,400, Toronto

Toronto, Oct. 16.

Third engagement of "Mr. Roberts," with Tod Andrews, did a just fair \$14,400 at the Royal Alexandra here, with the 1,525-seater scaled at a \$3.50 top.

Canadian Thanksgiving holiday, plus Yom Kippur and the Royal visit, dented business badly.

Oldtimers Still Keep Yiddish Drama Alive; Two Openings in New York

By LEONARD TRAUBE

The Fabulous Invalid is not solely the theatre on Broadway. Its Yiddish cousin downtown on the lower east side, N. Y., in the shadow of some of the worst slums in America, squares the allusion more prominently.

A once thriving industry of a dozen or so houses (mostly Manhattan, several Brooklyn, some the Bronx) is down to two going shows—The Public, on Second Ave. at Fourth St., and the Second Ave. Theatre, two blocks southward. The National, once the home of some of the finest musicals and dramas and spawner of many a star, is dark at the moment, going in spasmodically for tuners and variety shows on a Friday to Sunday policy. It stands forlornly on East Houston St., facing Second Ave., the wide thoroughfare which starts at that point to cut a long trail northward across Manhattan's eastern checkerboard.

The Public, while well over a generation in existence, is the newest of Yiddish houses. It's the place that stirs memories of the character comic Ludwig Satz, its earliest star

that their participation in the tide encompasses the language-theatre as a natural residual.

That the Yiddish theatre is aware of the hurdles is apparent, for example, in the Public's latest offering, "The Magic Melody," a Yablouff production. In its free-wheeling admixture of Yiddish and American it has gone further in this respect than most other presentations of the last generation. Some of it seems scripted, while at other times it's tossed off by the actors. Moreover, this is not literature theatre in the sense that Maurice Schwartz's late lamented Yiddish Art Theatre was literature—but conversational, almost pedestrian, which is perhaps what it should be at this particular point.

Some words and phrases that could easily be expressed in English are given in English. The effect is neither incongruous nor stunted for laughs, since this kind of "theatre" has become conventional. Whether it tends to invigorate and enrich the language via onstage development is something else again. The most enjoyable and personal-identification parts still reside in Yiddish and Yiddishisms, most of which are not effectively translatable or transposable. By no stretch of the imagination is it bilingual theatre. When it decides to go double-language all-out, it will be time to fold in earnest.

To the casual observer, the weight on old marquee names appears bizarre, if not downright anachronistic. The meaty parts of this romantic entry are carried by all-around thespians who were names way back. That includes Yablouff himself, a versatile theatre-man, and such alluring top-name characters as Aaron Lebedeff, Michal Michalesko and Bella Myssell.

Lebedeff, who must be pushing 70, is the Yiddish William Gaxton in his sartorial elegance, manner of carrying a tune, and boffing over of lines. The venerable actor doesn't make the mistake of trying a full-canopied dance, but his mental terps are evident when he does a walkie-dance during song sessions. His perennial sub-*forte* is dialect.

Michalesko is the celebrated romantic actor whose stage presence, song-selling and vis-a-vis emoting are still something to watch. Bella Myssell, while far from that duo's age bracket, is no debutante. Still, for twinkling-eye charm, general attractiveness, tasteful costuming and delivery of vocals, Miss Myssell is a delight to behold and a formidable leading lady.

Aside from these special box-office lures, there are a few other veterans whose particular character, etc., chimes in "Magic Melody" give it a great lift. Chief among these scene-stealers are Tillie Rabinowitz, who can give anyone lessons on how to enact a raucous, overly-protective mother about to become a mother-in-law, a position abhorrent to her; and Hanna Grossberg, a lively and audacious cutup whose buffoonery is in many ways the opposite number of some of the best female clowns of the American stage. All in all, these performers sock over with schmalz. Among the younger set, the best are Charlotte Goldstein, Zelda Kaplan, and Isidor Elgard.

Although "Melody" is programmed as a "musical spectacle," it is neither; it is a play with musical adornments. Most of the dance stanzas, borne by a line of nine, are good, especially the native movements, and the solo work, as well, is excellent. Superior, however, are the choral arrangements, directed by Arnold Spector. No matter how the downtown theatres define their works, the productions are generally heavy with plot, which would represent their main appeal to the segments at which they point. Whatever is added on the musical side is considered velvet, fluff or taken in stride. The plot of "Melody" is not especially burdened with imagination, but it sustains interest in the age-old passages relating to courtships, marriages, family life and livelihood. All of it is peculiarly wholesome, with a large nostalgic accent. There is not even an approach to the "custom" vulgarities of some borscht circuit revues, whose idea of a joke or piece of business is based largely on the kind of dirt that has no place in any theatre.

"Magic Melody" is a splendid example of Yiddish showmanship that

is sans benefit of a bankroll. While the scenery is strictly painted flat-pieces, the illusion is there. The movement is fluid. The acting is first-rate. The lighting is tops. The props and costumes are routine. But if Yablouff & Co. had only a small slice of the kind of money that is available to uptown productions, there is no telling how far they could go. Right now the situation looks bad for Second Ave. theatre. But a renaissance could easily be around the corner.

Don't Worry

Irving Jacobson and Edmund Zayenda production of musical comedy in two acts (11 scenes). Stars: Jacobson, Leo Fuchs, Isidore Miron, Muni Serebroff, Eda Nathan, Yetta Zwerling, Lucy Gehrman, Mae Schoenfeld, David Labretsky, Jacob Zanger. Staged by Fuchs, settings, music, Abe Elstein. Lyrics, Jacob Zanger. Dances staged by Felix Sadowich. Assistant director, Isidore Goldstein. 100 West Ave. Theatre, N. Y., Oct. 13, '51. \$3.60 top.

Kitty Eda Nathan
Rene Altman Muni Serebroff
Hymie David Labretsky
Channa Pesach Yetta Zwerling
Feyga Rose Greenfield
Feyzel Shinder Jacob Zanger
Mae Charles Cohen
Leibel Leo Fuchs
Nafule Bigelbock Irving Jacobson
Miriam Miron Kreszyn
Franc William Secunda
Elzavrah Lucy Gehrman
Rue Mae Schoenfeld
Walter Ben Zion Schoenfeld

Irving Jacobson and Edmund Zayenda are presenting an engaging musical comedy in "Don't Worry," which is in the typical Yiddish theatrical tradition of numerous plots and subplots. With co-producer Jacobson and Leo Fuchs as the comedy stars, and Fuchs also as the director, "Don't Worry" has considerable appeal even for those with only a slight knowledge of the language, for much of it is English-interpolated in such a way as to clarify the numerous situations.

With a book by William Siegel and music by Abe Elstein, this show has enough theatre to satisfy most tastes, including straight drama, considerable comedy bordering on the farce, and plenty of tuneful music.

Jacobson and Fuchs are important adjuncts in the comedy leads, with Jacobson in a type of part that has long been associated with Menasha Skulnik (Skulnik is taking a hiatus from the Yiddish theatre, for this season at least, to try the English idiom). It is not to be implied that Jacobson is adapting himself into the Skulnik meter by his current characterization, for he gives the role his own distinctive bits of comedy; it's only that for years in the Yiddish theatre these parts have been written with Skulnik in mind.

Whenever the audience is ready to concentrate on a single plot in the play, the author has come along to include a subplot, but at the end librettist Siegel has managed to tie all of it together. Basically, if it's at all possible to tell the story briefly, it concerns two young lovers' forced parting in Europe during the war and the circumstances that force them into their separate ways. They finally wind up, years later, with a happy reunion in America under complicated dramatic circumstances.

Fuchs is the boy and Miriam Kreszyn the girl, with Fuchs dominating the show throughout with a sharp comedy sense, his singing and dancing. He even has a brief violin solo, and all this, in addition to his staging of the show, would suggest that Fuchs is an intrepid personality who must keep occupied every moment he is on—or off—the stage.

Fuchs is doing everything it is at all possible for a performer to do on a single stage, even to giving an obviously Groucho Marx interpretation to a bit in which he comes on as a Kefauver interrogator. And if all this weren't enough, Fuchs stepped out of character for a moment on opening night, in the last act immediately after the Kefauver bit, to introduce Rudolph Halley, the Kefauver Committee's chief counsel in the crime investigations. Halley came onstage to wish the audience a happy New Year. The show went on from there. It's as *al fresco* as all that.

Jacobson is very funny as Nafule Bigelbock—translated "Nifty" for short. Yetta Zwerling, who formerly had played opposite Skulnik as the gal who does all the wooing, is now pitching the romance at Jacobson, garbed as usual, in her outlandish costumes. Others who give good performances are Miss Kreszyn, the show's prima; Muni Serebroff, Eda Saltzman, Jacob Zanger, Lucy Gehrman and Mae Schoenfeld.

Fuchs has done a good staging job, with the numerous encores delaying the final curtain to 1:35 p.m. opening night, after an 8:30 start. But it is the kind of entertainment that hardly seems that long.

Sadler's

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held as the fickle flower seller, has great spirit, plenty of variation and the fine hand of choreographer Cranko.

On the classic side, the company offers act two of "Swan Lake," with Frederick Ashton's revised choreography and new costumes and sets by Cecil Beaton, to score as heavily as ever with the payees. Miss Field and Svethana Beriosova interchange the role of the Swan Queen and each is standout. Miss Field's portrayal is clean and sharp, while Miss Beriosova's is warm and almost languid, reminiscent of Tamara Toumanova in the same part. A full-length "Coppelia" in three acts has also been refurbished with new costumes and decor by Loudan Sainthill. Music is conducted by Robert Zeller and John Lanchberg and a 39-piece orchestra travels with the ballet, augmented, according to union demands, in each city.

Better Males

Overall company is on a par in every way with the Sadler's Wells Ballet. There might not be such names as Maira Shearer, Margot Fonteyn, etc., but the average is better. In every way than those viewed last year with the older outfit, Dame Ninette De Valois, who is director of both companies, came to Canada for the first few performances and planned to England last Tuesday (9), but rejoins the troupe in Toronto.

The Montreal engagement, handled for impresario Sol Hurok by Canadian Concerts and Artists Corp., although successful from an audience standpoint and showered with praise by local critics, could hardly be called a memorable one for the company. The St. Denis Theatre, primarily a film house, has little in the way of backstage accommodation.

The dressing rooms are makeshift; there is only one small control panel for lighting, which in some ballets was miserable, and the limited room backstage meant that when a ballet was changed, the sets had to be taken out of the theatre and stored till next playing. As the house is non-union, the company took an added 50% on stagehand costs as a penalty, and despite the demand for tickets that would have meant a sellout for two performances on Saturday, the company could only rent the theatre from Tuesday to Friday nights, with the house returning to the more lucrative film biz on Saturday. Company manager for Hurok is Edward Haas. The SWTB will play more than 60 cities before winding up its tour in New York, where it starts a limited engagement March 23.

Met Teeoff

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In donations from subscribers to offset the Federal 20% admission tax bite. In addition, the Met's Opera Guild successfully ran a public drive for \$750,000 as maintenance funds for the Met.

Tax Relief Aid

This season the Met looks to such items as the advanced opening-night rates, gains expected from its special touring "Fledermaus" troupe, and a remission of the Federal admissions tax, to ease its deficit and operational problems. The Met's deficit for last season (unannounced as yet) is unofficially round \$460,000; the season before ('49-'50), it was \$430,000. Last year the Met paid the Government about \$500,000 in admission taxes. If the tax is remitted Nov. 1, as now looks likely, the Met will keep this money, enough to offset its operational losses.

Opening night's "Aida" will be of interest in many ways. Legit Margaret Webster will stage, as she did last season's opener, "Don Carlo." Rolf Gerard will do new sets and costumes. Cast will include Lubomir Vichgonov (King); Elena Nikolaidi (Amneris), in her first operatic appearance in N. Y.; Zinka Milanov (Aida); Mario Del Monaco (Radames); George London (Amonasro); also first time in opera in N. Y.; Jerome Hines (Ramfis); Thomas Hayward (Messenger); and Lucine Amara (Priestess).

Zachary Solov will make his bow as choreographer, and Janet Collins will be chief dancer. Last-named is first Negro principal ever

to be signed by the Met. London is the young American who went over to Vienna two seasons ago and created a sensation with the Vienna Opera. He'll be at the Met only briefly, before returning to Vienna. Miss Collins, seen last year on Broadway in "Out of This World," in which she scored heavily.

Babies

Continued from page 31

family together on one-nighter weeks, but will send the kid and his nurse ahead to the Saturday stand in such cases.

Olivia's Problem

Entire setup is more complicated than that of Olivia de Havilland, who is taking her small son along on her tour in "Candida." In the case of the film star, she is traveling by plane or night train whenever either is convenient. Also, the child and its nurse will not accompany the actress on split-weeks or even full-week stands involving long jumps or complicated moves. In such circumstances, they will go ahead to the next convenient city. Incidentally, Miss de Havilland's husband, novelist Marcus Goodrich, will stay in New York to work on a new book. He'll visit them on weekends during extended engagements, etc.

In the case of the "Tattoo" tour, such details as arranging for the goat in various towns may sometimes become rather involved. The situation is relatively simple, though expensive, in Montreal, where the show plays its first road stand. There, Bill Sadler, treasurer of His Majesty's Theatre, has made a deal to use the same goat that appeared in "Mister Roberts" during its local engagement. That was simple enough. But the price is \$30 for the week, plus the cost of transporting the animal to the theatre and back every day.

Informed of the terms, Allentuck began figuring the cost of buying a goat and shipping it along with the show. But when it occurred to him that the animal might refuse to travel in baggage cars, or at night, or in the daytime, he okayed the Montreal deal and authorized similar ones in other stands.

Brecht Back in Soviet Graces With Opera Switch

-Berlin, Oct. 16

Playwright Bertold Brecht, who returned to Germany after successes in the U. S. during his exile under Hitler, is back in the good graces of the Soviets, last week being one of three winners of the Soviet Zone National Prize (First Class) for art and literature.

Librettist Brecht was in disgrace with his recent opera, "Judgment of Lucullus," which originally seemed to be an attack on war. Book has now been changed, as result of criticism, with wars to defend the fatherland now being approved.

Future B'way Schedule

"First Drama Quartet," Carnegie Hall, Oct. 22 (reviewed in VARIETY, March 14, '51).

"Fourposter," Barrymore, Oct. 24 (reviewed in VARIETY this week).

"The Number," Biltmore, Oct. 30 (reviewed in VARIETY, Oct. 10, '51).

"Barefoot in Athens," Martin Beck, Oct. 31 (reviewed in VARIETY this week).

"Top Banana," Winter Garden, Nov. 1 (reviewed in VARIETY, Sept. 19, '51).

"Paint Your Wagon," Shubert, Nov. 5 (reviewed in VARIETY, Sept. 19, '51).

"Dinosaur Wharf," National, Nov. 8.

"To Dorothy, a Son," unspecified theatre, week of Nov. 19.

"Never Say Never," unspecified theatre, Nov. 20.

"Gigi," Fulton, Nov. 21.

"Brass Ring," unspecified theatre, week of Nov. 26.

"Fancy Meeting You Again," unspecified theatre, week of Dec. 3.

"Nina," Royale, Dec. 5.

"Constant Wife," National, Dec. 8 (original production reviewed in VARIETY, Dec. 8, '50).

"Point of No Return," unspecified theatre, Dec. 13.

"Caesar" - "Antony," Ziegfeld, Dec. 19.

"I Am a Camera," unspecified theatre, Nov. 29.

"Pal Joey," unspecified theatre, Dec. 25 (original production reviewed in VARIETY, Jan. 1, '51).

"Point of Departure," unspecified theatre, Dec. 26.



VIRGINIA SALE

In her "AMERICAN" sketches TOWN HALL, New York, this Sun. aft. 2:45 P. M.

Literati

Heyn Editor of American Weekly. In a move to rejuvenate the American Weekly, its Sunday newspaper supplement, Hearst Enterprises has brought in Ernest V. Heyn as the new editor. He succeeds Walter Howe, recently named editorial consultant to J. D. Gortalsky, general manager for HE. With Heyn's appointment, Ken McCaleb returns to the editorship of the Sunday magazine section of the New York Mirror, Hearst morning paper, after having filled in for several months as editorial head of The American Weekly.

Heyn, who had been editor-in-chief of Macfadden publications until last May, plans a complete switch—in the physical makeup of the weekly. Consistent with this idea is the management's decision to go rotogravure starting with the issue of next May 11. Hearst Enterprises has signed a 10-year contract with John Cuneo for the print job that, it's estimated, will cost HE a minimum of \$60,000,000 during the period of the contract. Joseph Lopker, who has been with the Hearst organization, will be the weekly's new art director. Plans include changing the typography.

It's been no secret that The American Weekly, with the 9,500,000 circulation, has slipped considerably in advertising revenue in the past few years, and a change in the editorial setup has long been contemplated. Heyn has for years been associated in building new magazines, and this was the kind of editor that Hearst sought. Heyn started Saga, Modern Screen and Sport magazines, and had been with Macfadden from 1934 to 1951, except for a period in 1937 when he left to help Walter Annenberg start a then-contemplated "magazine empire." This plan dissolved when Annenberg bought the Philadelphia Inquirer, and Heyn then returned to Macfadden. His service with the latter was subsequently interrupted only by his three and a half years in the Army, from which he emerged as a lieutenant colonel.

'Confidential' Injunction Dented

Motion for an injunction to restrain David McKay Co. from publishing and selling a tome titled "Baseball Confidential" was denied recently by Justice Hecht of N. Y. Supreme Court. Motion was brought by Crown Publishers, in behalf of Jack Lait and Lee Mortimer, who authored "New York Confidential," "Chicago Confidential" and "Washington Confidential."

Crown contended that it has a property right in the word "confidential" when used in the way Lait and Mortimer use it. The court, however, found that the word is a descriptive one of "everyday usage" and that "different persons are qualified to present such exposes." It added that the subject matter of "Baseball" differs from the subjects Lait and Mortimer usually cover and that people buy stocks as much from "knowledge of the authors as from the title."

Goddard, Loos Travel Series

Cashing in on a European vacation last summer, Paulette Goddard and Anita Loos are collaborating on a series of illustrated travel articles to be published in Look mag, subsequently in pop-price book form and ultimately produced as tele-film shorts. Pieces, to be titled "Paulette's Guide to London," etc., will have gag photos of the film actress in various cities, with laugh captions by Miss Loos.

Feature developed from a suggestion by Look editors, after Miss Goddard and Miss Loos were reported going to Europe together last summer. Mag proposed to send a photog with them to snap kidding pictures at various traditional tourist spots. The actress and authoress were reminded that the project would probably pay for their vacation. That hooked them.

With Miss Goddard as model, satirical shots were taken in London and Paris, including one eyebrow-raiser pose in front of the celebrated Epstein statue in the British capital. This particular picture may be a bit spicy for mag publication, but might be included in the book series, which Look plans to publish, probably at \$1 per throw.

Miss Loos, who returned to the U. S. last month, has done the captions for the first few installments of the mag series, but Miss Goddard has stayed abroad and recently was assigned to cover Madrid and Berlin with the photog. Plan is to cover various other cities and towns later. Meanwhile,

Look is to start printing the series in November.

Following the mag and book publication, the actress and authoress figure on producing their own series of film shorts, to be leased to television companies on a royalty basis. Pair have already been assured Lehman Bros. financing for the venture. They figure that such a series could be continued indefinitely, in which case they should be able to knock off a year's income on about three months' work annually.

With Miss Goddard staying in Europe to do the travel pictures, Miss Loos is busy with two new legit ventures. One is her dramatization of the Colette novel, "Gigi," currently in rehearsal as a Gilbert Miller production. The other is an adaptation of the Parisian comedy, "Aml, Aml," to be produced by Saint Subber, with John C. Wilson staging. Meanwhile, "Gentlemen Prefer Blondes," the smash musical version of the Loos best-seller of the 20's, is current in Chicago and "A Mouse Is Born," her new comic novel, was recently published.

Ireland Banning Pulp

Ten more pulp magazines have been nixed by Irish censors in continued crack-down on mass romance and whodunit yarns of the lurid type. All are published in America.

One English publication, Hulton's "Picture Post," also got thumbs down sign, presumably because of recently published series of discussions on sex.

Prouvost Buys France-America

France-America, French language paper here, has been acquired by Jean Prouvost, French textile millionaire who used to own Paris-Sol before the war. In the interest of promoting Franco-American relations, Prouvost wants to boost France-America's circulation from 25,000 to 100,000 or more.

Prouvost, who also owns the French illustrated weekly, Paris Match, with a 500,000 circulation, came to the U. S. this week. New owner has sent George Perroud to the U. S. and will also send over Gaston Bonheur to hypo the operation. Pierre Galante, who will mostly handle public relations, will come to the States about the end of the month and will stay four-six weeks.

OK New Yorker Album

"The New Yorker 25th Anniversary Album" (Harper; \$5) is an excellent omnibus of cartoons from the weekly founded a little over 25 years ago. From more than 20,000 drawings published since the first issue in '25 have been culled the cream of the crop which are divided into five broad eras, the late '20s and the early and late 1930s and '40s.

As is typical of The New Yorker's general contents, these cartoons mirror the mores and moods of their times almost as indelibly as a history text. It's a great pick-up-anytime book.

New 'Comic Dictionary'

Esar's "Comic Dictionary" (Horizon Press; \$2.95) is a revised and enlarged edition of his comic dictionary that was published about six or seven years ago. It's another addition to his other comedy books, the "Joke Dictionary," "Animal Joker," and "Dictionary of Humorous Quotations." This book contains a compilation of funny definitions, some old, some new from all sources. It certainly is a book for the comedy writer, comedian and after-dinner-speaker to use for reference. It takes up less space than a gag-file. Evan Esar has contributed much to the comedy research library. It's a must for a comedy hoarder.

Joe Laurie, Jr.

Opera's Spread In U. S.

Opera in America today isn't all it could be, says Herbert Graf, Metropolitan Opera stage director, in his new book, "Opera for the People" (U. of Minnesota Press), but he sees production of opera in the U. S. as "an immensely fertile and rapidly growing activity." Of special interest to show biz are Graf's chapters on "Opera on Broadway," "Opera in Motion Pictures" and "Opera in Television."

"American opera has successfully taken its place on Broadway," says Graf, and cites Gershwin, Weill, Blitzstein, Menotti and Thomson to prove it. "Porgy and Beas," he says, "is no less an opera than 'Cavalleria Rusticana,' and 'has established itself as the first real American opera.'"

Although films have sluffed off opera in the last few decades, "the motion picture is an ideal medium

for the production of opera," Graf says. Recent film versions of opera from Europe, the earlier history of opera in American film, increased use of operatic arias and scenes in Hollywood musicals, growing enthusiasm for opera in the U. S.—Graf sees all these as signs of a rebirth of opera in films.

Book throughout is a highly readable, literate and informed study by an expert, covering opera in production (artists, rehearsals, librettos and music, sponsorship, community and school opera, and a blueprint for a people's opera for the future.

Bronx

Encouraging Authors

The Church of England now has an official committee to encourage poets and playwrights to write material which can be performed in churches, like Christopher Fry's "A Sleep of Prisoners" and T. S. Eliot's "Murder in the Cathedral," according to Ken Ginger, editor of Prentice-Hall trade book division, who just returned from a trip to London, Copenhagen, Amsterdam and Paris.

Ginger also reports that David Niven's novel, "Once Over Lightly," had a first printing of 25,000 in England. P-H will publish the book in the U. S. Lennox Robinson has written a history of the Abbey Theatre to be published in London this fall and St. John Ervine has completed a highly controversial study of Oscar Wilde, also due this fall, Ginger said.

Collins Picked as 'Press Vet'

Charles W. Collins has been named "Press Veteran of 1951" by the Chi Press Veterans Assn., and will be guest of honor at the association's annual dinner Nov. 3 at the LaSalle Hotel.

Collins became drama editor of the Chicago Inter-Ocean in 1908, after five years on a news beat for the Record-Herald. He joined the Chi Tribune in 1930 as drama editor, a post he held until 1938 when he took over that paper's "A Line O' Type or Two" column.

CHATTER

Magazine 21 is folding. Eileen Tighe resigned from Theatre Arts mag.

Casey Stengel writing book on his baseball experience.

William Holden authored a discussion on hunting for Sports Afield mag.

Bert Orde in Hollywood for a 10-day survey of the film situation for Redbook mag.

Dore Schary wrote a 2,000-word Thanksgiving Day service for publication by Look mag.

David Niven's book, "Once Over Lightly," will be issued late this month by Prentice-Hall.

Arthur Hays Sulzberger, publisher of the N. Y. Times, enroute to Europe on the Liberte.

Walter Lantz starting a daily cartoon strip to be syndicated by Consolidated News Features.

Cobina Wright's new book, "I Never Grew Up," will be published in December by Prentice-Hall.

Holt veep Bill Buckley moving into a new home in Crestwood, N. Y., in November.

John Gunther, author, and novelist Mrs. Frances Parkinson Keyes among returnees from Europe last week on the Liberte.

Sam Harris, owner of Today's Cinema, and Fred Thomas, its editor, arrived from London to gander the Hollywood studios.

Sam Schneider has been named editor-in-chief of Motion Picture magazine. He replaces Maxwell Hamilton, who resigned to join the McCall Corp.

William J. Hennessey, eastern architectural ed of Better Homes & Gardens, has completed book on Modern Merchandise, to be published by Reinhold.

John S. Kendall, prof emeritus at Tulane U., has written "Golden Age of the New Orleans Theatre," which Louisiana State U. press publishes in November.

The Ben (Ciss) Henrys to Del Prado and Acapulco, Mexico, on their holiday from Hollywood before returning to N. Y. and sailing home on the Queen Elizabeth Oct. 30.

Overseas Press Club is holding a special lunch honoring Meyer Berger and his new tome, "Story of the New York Times," at Toots Shor's eatery in N. Y. tomorrow (Thurs.).

Paul Denis now doing a Broadway column as well as book reviews for the new N. Y. Review. To avoid a double byline, the book stuff is running under his wife's maiden name.

Doubleday & Co., publishing firm, is buying out Edward P. Judd Co., New Haven bookstore, and will assume operation this month. Plans call for a \$25,000 remodeling job and store will expand to include phonograph records.

Kay Campbell, quondam VARIETY contrib, has sold two stories to Good Housekeeping and an-

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 16.

If nobody is going to talk about the dead Giants or the deader Dodgers, I'd like to say a word about Broadway. It's silly to say it looks like Coney Island. Even Coney Island doesn't look any longer like Coney Island. But between Lundy's of Sheephead Bay and Lindy's of Broadway there is little to choose. Both are hopping, harassed and loaded.

What struck me everywhere during my recent New York visit, was the upbeat in urbanity. N. Y.'s politeness practically pulverized me. I don't mean to say that up to now everybody around N. Y. left home in the morning armed with a poker chip on either shoulder, spat on his dog and tore people to shreds till quitting time. But I didn't remember that the place was all sweetness and light either.

I've seen a cop being talked out of tickets by a truckdriver, who had a loving arm around the copper's neck while shilling for personal liberty. Both were laughing it off. Far from having the cop yell, "Where do you think you're going, to a fish?" I noticed they didn't expect anybody to pay much attention to even fire trucks going to a fire.

Practically everywhere I turned I ran into part of my devoted public. "Saw you on television last night" seemed to have replaced "See you in church." Of course, I'm a hard guy to disguise. I look like Long John Silver in a Forman & Clark suit, though I must admit that I still carry a draft card which reads "Identifying marks. Wears Glasses." I think that's the furthest south in understatement ever reached in a Democratic administration.

Tell It To The Judge

But my pet was a Madison Ave. bus driver. Alice and I were in a hurry to keep an appointment, so we couldn't afford to sleep away the afternoon in a taxi. We hopped a bus and sat behind the driver. After a block he said, "Mr. Scully." I thought maybe he had once lived in Hollywood and had been run out of town for voting for me. "Saw you on the Don Ameche show. Last week I had Judge Pecora. Only the best for Madison Ave. buses!"

Between making change, opening and closing doors and moving people toward the rear, he managed to whip out a notebook and pencil and over his shoulder handed them to me. I signed. And right next to Pecora, too.

The driver's name was Valenti. No, I didn't ask him I saw it on his work sheet. When we got off I said, "Arrivederci, Signor Valenti!" You never saw such a delayed take as his in your life. It was strictly from Jack Carson.

Why is it everybody seems to know more about show business in N. Y. than people elsewhere? Coming to N. Y. seems to give a feeling of life. Every town, particularly those west of Chicago, seems like Amnesia, U.S.A. And that includes Hollywood.

Of course, with the Giants and Brooklyn playing to their pennant finale like a Warner script, and the Yankees and Giants playing a world's series as if it were a remake of the Giants-Dodgers hair-raiser, everywhere you turned the town seemed like a movie. Flying around on my T-model saucer I caught games over TV in such widely scattered towns as Hollywood, New York and Chicago, and Durocher looked as out of condition in one place as he did in another.

Break the News to Mother

On Sixth Ave. I saw a youngish looking crumbum leaning against a doorway. I was afraid he was sick or stunk, he had such a queer slouch. I looked again to see if I could help. But he wasn't either sick or stunk. He was supporting a small radio on his shoulder and bracing it against the wall. He was listening to the debacle of Brooklyn, and it was making him deathly ill. I knew how he felt. My mother was born in Brooklyn.

What must be at the bottom of all this politesse is the acceptance of life on terms peculiar to N. Y. Everybody agrees there is always room for one more. For this reason the feuding that goes on in other areas of show biz does not touch N. Y. in quite the same way. There they realize if interest in TV closes a film house, the house can be leased to a TV producer, and so it all evens up at the end of the year.

Certainly around Times Square the downbeat of legit is not noticed by the theatre owner. Between Sardi's, where as Bill Slater's guest I said a few kind words for "The Best of Fun In Bed," and St. James, where I caught Gertrude Lawrence in "The King and I," is a little shoebox that, were it not for TV, would be just some dry ham between two slices of wonder bread. In that box an hour show is going on every day and it takes everybody connected with it just about 18 hours to keep ahead of the next day's camera demands. That's the Don Ameche-Frances Langford show, which is determined to make daytime listening as good as night life anywhere.

It seems to take a football squad to stage a TV show. In most places it is not taken nearly as seriously as in N. Y. Elsewhere practically everything is a bluff, but in N. Y. the feeling is that a man is worthy of his time, that TV is a business and therefore appearing before its cameras is a business proposition. Contracts are signed, letters confirming all details as to time and space are despatched and gracious consideration is given to talent as well as tokens in coin.

What's the Big Idea?

If there are inconveniences they are not made by those in show business but are imposed on all from without. For instance, after playing "What's the Story?" with Walter Klerman, Betty Furness, Robert Sullivan of the Daily News, Jimmy Cannon of The New York Post and Harriet Van Horne of The World-Sun-Telegram, I learned I couldn't get paid because I didn't have a social security number. It seemed fantastic that in all these years I hadn't been wrapped in the loving arms of that two-way nick. But I hadn't. But I had to get a number; it was only a matter of a minute. Once done I got my dough. So now I am part of the great cosmic peonage but am assured I might be liberated in a few years and granted an old-age pension. But when they find I have a baby hardly out of swaddling clothes I suspect they will take the pension away from me again.

Two or three times I had to use my elbows. But that was because I seem to get next-to-closing on these programs. When I saw that such a spotting would run me into a world's series game, I naturally tried to jockey myself into an earlier spot. This happened both in N. Y. and Chicago. I figured that if I were on the last half of Mary Margaret McBride's program she and I would be simply talking to each other. So she switched me up among the acrobats, and, boy, did she make a mugg out of me. Seems she read one of my books and began asking questions from it. I'd have done better on "It Pays To Be Ignorant."

But East Side, West Side, all around the town, they were invariably polite, helpful and happy. Even grifters on East 23d St. didn't tell non-buyers to blow. They pleaded with them not to block the street, lest a cop spot the congestion and drive one more unlicensed merchant out of biz. I saw his point, bought a two-bit purse for a dollar and moved on for richer suckers to take my place. All of us bowed on leaving.

I tell you the town is simply lousy with protocol.

other to Redbook. She'll do some Coast fashion coverage for Women's Day and handle Coast assignments for Better Health, new Farwell Publications point-of-sales mag. In addition to pieces for Better Living, Saga and McCall's.

Plays and Players magazine debuts this month. Designed for non-professional groups, Chi-originated monthly is headed by Frederick O. Schubert, editor for the past 10 years of Peoples and Places, a house organ. Magazine is making a pitch for original scripts, paying \$500 for three-act play and \$150 for one-act. Plays will be published in each issue after being tried out by local groups. Author will also get 50% of all other royalties which might be obtained.

Broadway

Jim (Dinty) Moore hospitalized at 80.

Don Cossack Chorus to Europe for concert tour.

Accordianist Robert Panofsky currently at the Au Petit Moulin, Great Neck, L. I.

Simone Dolphine opens at Ruby Foo's, Montreal, Oct. 15 in a new act by Mitchell Parish.

Actor Wendell Corey in town for radio shows, including Theatre Guild on the Air Oct. 28.

Jay Russell playing "Here's Israel," tour sponsored by Zionist Organization of America.

George A. Cave, Technicolor sales rep, on the town after trekking in from the Coast.

Marla Jeriza, onetime Met Opera star, back from Europe with her husband, Irving P. Seery.

Bill Doll, p.a. in Hildebrand's activities, along with handling Paula Stone & Mike Sloane's "Top Banana" (Phil Silvers) legit.

Earl S. Freed, talent agent, and Hank Leeds, formerly of CBS-TV, have teamed for formation of the Earl S. Freed talent and packaging agency.

Milt Burton, personal manager, returning to Arizona today (Wed.) after a week's stay in N. Y. He's currently operating station KPHO, Phoenix.

Irving Fields and his bride honeymooning at the Palomino Ranch, Reno, before sailing for Honolulu Oct. 22. Meantime, he's appearing with his trip at Reno's Riverside Hotel.

Whereabouts of Mary Marble Dunne, cousin of Mrs. Channing Pollock and once with the vaude team of Sam Chip & Mary Marble, sought by Mrs. Edwin J. Brown, 6711 N. Longmont, San Gabriel, Cal.

Dick Rodgers (& Hammerstein) received the "Connecticut Citizen of the Year" award last night (Tues.) from the state Bar Assn. Songsmith is a resident of Southport, Conn. Gov. Dewey addressed the dinner feting the composer in Hartford.

When RCA president Frank M. Folsom returned from France a year ago, pals got up fancy visiting cards billing him as "Francis". Same thing has just happened upon his return from Italy, Spain and Portugal—sag cards now bill him Senor Francis.

When Arnold (Leeds Music) Shaw was working on "The Schilling System," a book on the distinguished musicologist, that was the birth of a romance with the widow Mrs. Joseph Schilling and the Duches Music Co. vice-president were married in N. Y. last week.

Some Tin Pan Alleyites think the title of songstress Lelueha's number at the Hotel Lexington's Hawaiian Room should be officially changed from "Happy Hula Hands" to "Happy Houluhans" (as per Variety) due to the Irish lineage of so many of the pineapple island's babes.

Steve Seligman, whose father owns a string of theatres in N. Y., has been editing Cornelius Vanderbilt, Jr.'s "New Europe" films, preparatory to the latter's Redpath Chautauqua - booked lecture tour. Vanderbilt world prems "New Germany" Oct. 28 before the Committee of Executives Clubs convening in Chi.

Having been presented with a block of stock in the Del Mar race-track by Alfred Hart and Ben A. Lindheimer, large stockholders in the California race-track, George Jossel wants to know if "it's too late for me to be a jockey." He was rewarded for the unofficial public relations job he has been doing for the track ever since Joe Schenck controlled it. Later recently sold out to Louis B. Mayer.

Paris

By Maxime de Beis

(37 Bd. Montparnasse, Lettre 7564)

Sonia Yarr warbling at the Club Versailles.

Irvin Marks back from Rome after three-week stay.

Comedie Francaise installing earphones in a few seats.

Lee Weatherspoon and Ivo Rivera of Bob Capa unit back from South Africa.

Valeria Lombardi, San Carlo prima ballerina, at the Ballet des Champs Elysees.

The Charles Torems tossed cocktail party attended by most of American film colony.

Paul Graetz signing distribution contract with RKO's Phil Reisman for his Italian picture, "It Happened in Rome."

Cynda Glenn tossing cocktail party before making a quick Army entertainment tour previous to starting Folies Bergere rehearsals.

The Bernard Bros here for a short stint at Drap d'Or. Return to U. S. to appear in "Gobs and Gals" for Republic Pictures late this month.

George Maurer, French associate

of Benagosa, Inc., off to U. S. to arrange with them in his own name and that of French studios and labs, for a series of co-productions.

Priscilla (Mrs. Lacy) Kastner is unable to accompany her husband to Rome, where he is going for huddles with Leonide Moguy about "Ten Little Mothers," because her passport was stolen.

Inmates of the Montreaux prison worried when they saw a guillotine erected in the prison yard until told it was for actor Serge Reggiani in a sequence of "The Golden Head." Simone Signoret plays title role.

Chicago

Writer Cy Howard in town visiting his family.

Leo Zabelin, Chi VARIETY staffer, to the Coast on vacation.

Jay Harnick joined the Chi "Gentlemen Prefer Blondes" cast.

Ex-opera singer Mary Garden in this week for 10 days at the Blackstone.

Harpo Marx in town heading up the International Rodeo at Amphitheatre.

Writer-producer Clarence Greene in town doing the press work for his "The Well."

Shirl Conway replaces Yvonne Adair this week in the local "Blondes" company.

Russell Nye will guest and thrush a party this week for the Chicago Athletic Assn.

Yiddish legit here kicks off this week at Douglas Park Theatre with "My Daughter's Wedding."

Richard Eastham and 15 of the Chi "South Pacific" company planned to St. Louis last week for a cancer fund benefit.

Producer Kenneth McEldowney and actress Adrienne Corri in for two-day opening of "The River" film yesterday (Tues.) at the Selwyn.

Miami Beach

By Larry Solloway

Gene Baylos and Condos & Bandow set for season date with Vagabonds at their club.

Five O'Clock Club reopened to healthy biz over weekend, with Three Suns in featured slot.

Alex Honig in town to handle special promotion job for Brandt's Roosevelt Playhouse legit presentations.

Art Green due to work network broadcast at Bill Jordan's Bar of Music. He'll emcee the program (WKAT-MBS).

Maurice "Red" Pollack back from trip to Coast on bookings for his takeover of Ciro's. Spot is being enlarged to seat 500.

Joan Blondell and Ian Keith, leads in "Come Back, Little Sheba," at Roosevelt Playhouse, cocktail partied for press and radio at Nautilus Hotel Sunday (14).

Kitty Davis' club taken over by Philadelphia group which owns Golden Slipper there; they'll apply same name to local operation with a Rumanian cuisine idea plus borscht-type acts.

Ireland

By Maxwell Sweeney

Strike of Dublin dockers holding up delivery of new pix.

Ulster Group Theatre mulling South African tour for 1952.

Ballet Rambert in from England for season at Opera House, Belfast.

Playwright Seamus McManus back to U. S. after vacation here.

Abbey Theatre will revive Lennox Robinson's "Whiteheaded Boy" this season.

Tenor Michael Joyce back from Italy for vacation before starting U. S. tour in fall.

New McMaster cancelled projected Indian tour, will do Shakespeare season here.

"One Wild Oat" (Eros Films) from stage play of same name, nixed by Irish censor.

Ulster School of Drama opened in Belfast with thespian Arthur Ross as first director.

Louis Elliman, managing director of the Odeon (Ireland), planned to Germany to gander acts.

Peggy Rushton doing publicity for Hilton Edwards-Michael MacLiammoir Dublin Gate Theatre Co.

Reno

By Mark Curtis

Nick Lucas in Skyroom of Hotel Mapes.

Sons of Pioneers skeddled for Riverside with Andrews Sisters following.

Clark Gable and Ida Lupino to participate in "Crusade for Freedom" rally here.

Reno in midst of big issue on allowing more cabarets along Virginia St., the main drag.

Reunion in Reno preem brings Jeff Chandler, Mark Stevens, Peggy Dow and Frisco columnist Dean Jennings to town.

London

Archie Robbins opened in the cabaret at Ciro's Club.

Basil Radford critically ill in a London nursing home after collapsing at his home last weekend.

Marcella (Mrs. Frank Kingdon) opens at the Carousel, Oct. 20 for two weeks, doubling at "96 Piccadilly."

Lizbeth Scott and Paul Henreid due here at the end of this month to film "Stolen Face" for Exclusive.

The Western Bros. rushed in to fill the cabaret spot at the Crystal Room when Herb Jeffries failed to show.

Martha King, currently starring in "Rainbow Square," likely to make her cabaret debut in London next month.

Nancy Andrews, now holidaying in Paris, planes to N. Y. Oct. 17. Due to open in Montreal, Canada, late in month.

Louis Scott threw a cocktail party at his Empress Club to launch the Variety Club's second midnight gala set for the Coliseum Dec. 10.

The Costello Twins, who have been dancing in Jack Hylton's "Take It from Us" for the last 10 months, returning to the J. S. this week.

David Butler presented with a musical riget box by electricians who worked with him at Elstree on film version of "Where's Charley?"

Sir Alexander Korda to direct "Home at Seven" on a 15-day shooting schedule. This will be his first directorial assignment since 1947, when he megged "An Ideal Husband" in 11 weeks.

"Treasure Hunt," which had a successful West End run, is to be filmed by Ronulus with Jimmy Edwards co-starring with Marita Hunt. Script was written by Anatole de Gruwald. John Paddy Carstairs inked as director.

Back from his summer season at Blackpool with "Happy Go Lucky," the George and Alfred Black's revue, Canfield Smith replaced Max Bygrave at the London Palladium for his last week. Stays over for the two weeks of Grace Fields' bill.

Alex Shanas, who produced Jack Hylton's last two shows, "Take It From Us" at the Adelphi, and "Nights of Madness" at the Victoria Palace, is now staging two floorshows in Paris. They are "La Nouvelle Eve" at Rue Fontaine, and "Eve" at Place Pigalle.

Rome

By Helen McGill Tubbs

Singer Nilla Pizzi in from N. Y. to study in Italy.

International Art Films Festival opened in Palermo.

Paul Le Pere working with Mike Todd Co. in Venice.

Sam Waggener, foreign film distributor, in from Spain.

Model Marcia Gale flew in from Paris to do some film work here.

The Spyros Skouras' planned in for a few days on their European trip.

Irene Dunne has been awarded the Lateran Cross, Italian Catholic medal.

Mexican actress Maria Felix to Madrid after starring in "Messaline" here.

The Ronald Colmans sailed back to N. Y. after summering in various parts of Italy.

Camillo Mastrocinque to San Paolo, Brazil, where he has been signed to direct three pictures.

Leonide Moguy to Ana Capri for a rest after finishing his "100 Little Mothers" film at Scaleria.

American actors Steve Barclay and Tonio Selwart currently working in "The Vengeance of the Wolf."

Susan Stephens and Harry Longhurst to London after starring in British pic, "His Excellency," made in Palermo.

Pittsburgh

By Hal Cohen

Judy Neal is back in the burlesque chorus at the Casino.

Dave Wagner, Carousel head-waiter, in West Penn Hospital.

Variety Club has postponed annual banquet from Nov. 4 to Dec. 16.

Dick Scagna appointed director of Duquesne Red Masquers this year.

Heller Bros. expect to unveil their new Miami restaurant next month.

Molly Picon booked into the downtown Monte Carlo for week of Nov. 1.

Fritz and Jeanie Baxter (she's singer) celebrated their 16th wedding anni.

Wally Wanger line goes into Carousel for four weeks middle of next month.

Vince Boylan is house-singer and stage manager at Mayfair Theatre in Dayton, O.

Jack Flanagan has joined June

Arnold and George Arnold in ice show at Ankara.

Pneumonia has put Jimmie Spanos, of the WDTV publicity department, on the shelf.

Dick Steinfirst, son of Post-Gazette music critic, has enrolled as a freshman at Pitt.

Marguerite Piazza, instead of Brenda Lewis will sing lead here in Met's "Die Fledermaus."

Zora Unkovich home and back on Sun-Telegraph after spending several months in Europe.

Mrs. John Walsh accompanied her husband to Toronto for Variety Clubs' midwinter meeting.

Jackie Heller came home from N. Y. to spend the Jewish holy days with his family here.

Minneapolis

By Les Rees

St. Paul Flame holding over Eddie Heywood Trio.

Edyth Bush Little Theatre presenting "Theatre."

"The Consul" current at U. of Minnesota Theatre.

Beatrice Kaye back at Hotel Nicolet Minnesota Terrace.

"Jazz at Philharmonic" did one-nighter at Auditorium here.

Curly's holding over Sunny Fox and George Dewey Washington.

Russell Nye into Hotel Radisson Flame Room with Carl Sands' orch.

"Skating Vanities of 1952" finished week's run at St. Paul Auditorium.

Israel Bond show at St. Paul Lowry Hotel had Lind Bros., singing trio.

Exotic dancer Lisa Renee into Vic's with Red Reynolds' Zing Zang Trio.

Harry Hirsch, veteran showman, to California for the winter to recuperate after long illness.

Minnesota September Federal tax collections from sloteries were \$65,000; this was \$9,000 less than for September, 1950.

Antal Dorati, Minneapolis symph conductor, back after a summer in Europe and preparing for season's opening concert Nov. 2.

Lycium gets Ballet Theatre Nov. 11-13 and "The Autumn Garden," second of A.T.S. Theatre-Guild subscription series, week of Dec. 17.

Philadelphia

By Jerry Gasban

Patti Page, at Mastbaum with Guy Mitchell, feted press-radio in the Ritz Carlton (11).

Dancing chorus of "Top Banana" partied choreographer Ron Fletcher in the Variety Club (13).

Morton Downey will head the hospital benefit stagelash of the Hatter's Ball at the Bellevue (20).

Bandsman Bill May was in town (10) making the rounds of disk locks, escorted by local Capitol reps.

Dick Wharton's band returns to the Anchorage (17) after a long hassle between the Fairmount Park spot and union.

Paul Whiteman received the Youth Award of the Quaker City Lodge, B'nai B'rith, at Sylvania Hotel yesterday (Tues.).

U. of Pennsylvania's Mask and Wig Club will stage its annual musical, "Doctor, Dear Doctor," at the Shubert, week of Nov. 28, after tryout performances in Allentown Pa. (23) and Atlantic City (24).

South Africa

By A. Hanson

African Theatres bought the Alvin Cinema.

Censor boards tightening controls on pix and stills advertising them.

Brian Brooke Co. doing well with "Capt. Carvalho," "Close Quarters" and "Castle in the Air."

Clifford Mollison will produce "Seagulls over Sorrento" in South Africa starting this month.

"King Solomon's Mines," "Great Caruso" and "Show Boat" have set new house records and longruns in this area.

Herbert Wilcox's "Lady with a Lamp" has been plugged via special previews in Cape Town, Johannesburg and Durban.

When the seat sale opened for the Italian Opera season in Cape-town, lines started forming 18 hours before the doors opened.

Stanley Holloway, Cyril Wells, Jack Hunter and Roselind Melville, have signed pacts to appear in Christmas Pantomime, "Aladdin."

Capt. J. H. Stodel, local director of Schlesinger companies in Cape-town, named a director of African Theatres, Ltd., and African Films, Ltd.

Although a big disappointment in Johannesburg and Durban, "Streetcar Named Desire," produced by Brian Brooke for African Construction Theatres, had capacity houses in Capetown. Betty Ann Davies and William Sylvester had the leads.

Hollywood

Mrs. Bruce Cabot filed divorce papers.

Stephen Longstreet in from Detroit.

Joseph M. Schenck to Dallas on business.

Irving Hoffman returned from tour of Orient.

Franz Waxman returned from a tour of Europe.

Ed Fisher joined Margaret Etinger's flackery.

Lon Chaney to Detroit for personal appearance.

Walter Pidgeon and Vincente Minnelli to Miami.

Klaus Landsberg recovering from minor surgery.

Arleen Whalen in from N. Y. to resume film work.

William Meiklejohn returned from eastern talent hunt.

Nicholas Nayfack to New Orleans on scouting expedition.

Johnny Green hospitalized in Santa Monica for a checkup.

Van Johnson will vacation in Europe after "The Invitation."

Eddie Rio to Chicago for meeting of AGVA's national exec board.

Tim Holt's divorce suit in Little Rock dismissed on a technicality.

Leo Durocher and Laraine Day returned from the baseball wars.

Dore Schary to Palm Springs for five-day siesta before heading for N. Y.

Mrs. Norman Z. McLeod home after two months in La Jolla Hospital.

Richard Thorpe back after three months in England shooting "Ivanhoe."

Russell Downing in from N. Y. for conferences with Darryl F. Zanuck.

Cecil B. DeMille to Miami as guest speaker at American Legion convention.

Macdonald Carey appointed film coordinating chairman for National Bible Week.

Carmen Miranda in from Palma Springs for confabs with William Morris Agency.

George Watson in from Calgary to gander Monogram product for his Canadian theatres.

Marjorie Thorson heading for Europe next month to scout literary material for Metro.

Joseph Moskowitz in town for conference with Darryl F. Zanuck and Joseph M. Schenck.

Guy Madison and Andy Devine to Kansas City for the American Royal Livestock & Horse Show.

Eric Johnston named for the second year as general chairman of Brotherhood Week, sponsored by National Conference of Christians and Jews.

Washington

By Florence S. Lowe

Josephine Baker doing a one-night at Armory Oct. 24, her sole D. C. stint.

Package of Duke Ellington orch, Nat "King" Cole Trio, Sarah Vaughan and all-sepia revue booked into 4,000-seat National Guard Armory next Sunday night (21).

S. Hurok's National Concert and Artists Corp. version of "Die Fledermaus" due into Constitution Hall for two performances next Saturday (20) under aegis of Patrick Hayes.

Marlene Dietrich here to receive France's highest award, Chevalier du Legion d'Honneur, from French Ambassador Henri Bonnet, in recognition of screen star's morale building tours during the war years.

Edward G. Robinson, current in "Darkness at Noon" and Mrs. Robinson guests at party tossed by former U. S. Senator and Mrs. Claude Pepper in honor of the former ambassador to Iran and Mrs. Henry Grady.

Mrs. Eric Johnston, wife of the MPPA prexy turned Economic Stabilizer, heading committee for "Court of Jewels" benefit for town's Home for Incurables, highlighted by three-day exhibit of famed Harry Winston collection.

Scotland

By Gordon Irving

Pete Martin, Scot comic, to Dundee Palace in revue.

Ballet Russe slated for King's Theatre, Glasgow, Nov. 5.

The Logan Family set for 10 weeks in Belfast next December.

Many Scots pulling in television programs from new transmitter at Holme Moss, in northern England.

"The Snarling Beggar," new play by Scot journalist Iain Hamilton, preeming at Rutherglen Theatre.

Freddie Sales, stage and radio comic, signed as resident comedian in TV series "Top Hat Rendezvous."

Scot cinemas will not shutter until 2 o'clock on morning of voting in Britain's General Election, Oct. 28. Returns will be announced from the stage.

OBITUARIES

CLIFFORD C. FISCHER

Clifford C. Fischer, 69, veteran showman and head of the International Theatrical Corp., died Oct. 11 after a lengthy illness at his Westwood, N. J., home. Details in Vaudeville.

LEON ERROL

Leon Errol, 70, stage and screen comedian, died of a heart attack in Hollywood Oct. 12. Noted for his delineation of a rubbery-legged, bickering, dipsomaniac, Errol made his first professional appearance in an Australian vaude act (1896) at the Standard Theatre, Sydney. He worked in a San Francisco beer hall when he came to the U. S. in 1908. After a season there, he went to Salt Lake City, where he appeared in musicals. He drifted into burlesque and was appearing in "The Lillies," a revue, when he hit N. Y. in 1910. Florenz Ziegfeld gave him a part in his 1911 "Follies," which established him as a top Broadway performer.

Errol appeared at the Jardin de Paris, and in the "Follies" from 1911 to 1915. He also played in "A Winsome Widow," "The Century Girl," "Hitchy-Koo," "Sally," "Louise the 14th" and "Yours Truly," among others.

Errol began his film career in 1924 in two-reel comedies and for several years made six two-reelers annually. He also was featured in such pix as "Mexican Spitfire," "Sally," "Alice in Wonderland," "Make a Wish," "Never Give a Sucker an Even Break," "Melody Lane" and "Cowboy in Manhattan." More recently he played Knobby Walsh, Joe Palooka's manager, in the boxing comedies based on the cartoon character.

His wife, the former Stella Chatelaine, who danced with him in the "Follies," died in 1948.

For further details see vaude section.

IVAN SIMPSON

Ivan Simpson, 76, stage and screen actor for almost 50 years, died in New York Oct. 12. After a brief theatrical career in England, Simpson came to New York in 1905 to appear under the aegis

years and later functioned as director of the California State Dept. of Motor Vehicles.

His wife and two sons survive.

JOHN ELLIS

John Ellis, 65, still photographer, died Oct. 11 in Hollywood. Former operator of his own studio in Greenwich Village, N. Y., Ellis moved to Hollywood with Thomas Ince 30 years ago and became one of the leading photographers on the film lots. He was awarded numerous prizes for his camera portraits, including a recent one in Italy.

Ellis was associated with Warners for years. His last association was with Universal-International, where he retired three years ago because of failing health. His wife survives.

JOHN J. KENNEDY

John J. Kennedy, 52, RKO Far Eastern division manager, died in New York Oct. 11. Kennedy was one of the oldest employees of the company, having joined its predecessor, the Film Booking Office, Cleveland, in 1926. In 1929 he went to London as foreign representative of Pathe, with which FBO was merged. When Pathe joined RKO in 1931, Kennedy became supervisor of European sales. As assistant export manager in 1941, he established RKO offices in Venezuela.

Surviving are his parents, five brothers and two sisters.

ALBERT G. WADE

Albert G. Wade, 62, founder and former owner of the Wade advertising agency, Chicago, died Oct. 10 in White Pigeon, Mich. He started the agency in 1909 and retained ownership until March, 1951, when it was reorganized under the name of Geoffrey Wade Advertising, headed by Albert Jeff Wade, his grandson. The agency for many years has been counted among the top 10 buyers of radio time.

Besides his grandson he is survived by two daughters and a brother. His son Walter A. who headed the firm, died last January.

CLIFFORD ORR

Clifford Orr, 51, lyricist-author and editorial associate of The New Yorker mag, died Oct. 10 in Hanover, N. H. Orr wrote the lyrics to "I May Be Wrong, But I Think You're Wonderful," for the 1929 legit musical, "Murray Anderson's Almanac," (Milton Ager and Henry Sullivan penned the music). In the early '30s he wrote two mysteries, "The Darfouth Murders" and "The Walling Rock Murders." The former was made into a film, "A Shot in the Dark," in 1935. He also scripted radio programs.

His parents survive.

EDWIN G. BOOZ

Edwin G. Booz, 64, founder and senior member of Booz, Allen & Hamilton, management counselors, died in Evanston, Ill., Oct. 14. The firm numbered among its clients Radio Corp. of America and Columbia Pictures. Booz also was counselor on NBC's administrative overhauling three years ago. In World War II, he was an assistant to Secretary of the Navy Frank Knox.

Surviving are his wife, a son and a daughter.

Walter W. Carruthers, Jr., 38, vice in charge of engineering for the Don Lee network, died Oct. 15 in Los Angeles. Carruthers joined the net in 1938 as a program technician. From 1942-45, he served as a project supervisor in the U. of California's division of war research. In 1949, he returned to the net as research director.

Surviving are his wife, a son, his mother, a sister and a brother.

FELIX HINKLE

Felix Hinkle, 63, veteran Ohio radio executive and newspaperman, died in Canton, O., Oct. 10. Former business manager of the Springfield Morning Star, the Canton Daily News, and the Akron Times-Press, he served in same capacity with WHBC Canton, from 1939 to 1946. In 1946 he founded a magazine, Public Opinion, which he discontinued about a year ago.

His wife, a son, two sisters and two brothers survive.

WILLIAM EDELSTEN

William Edelsten, 80, retired theatrical manager, died in Beverly Hills, Oct. 14. He had been associated with Florenz Ziegfeld, and had managed George Jessel, Burns & Allen, the late Leon Errol, among others.

Survived by wife Rebecca and a

daughter, the former British music-comedy actress Anita Princep, who has since retired from the stage. She's married to a British shipping magnate. His late brother, Ernest Edelsten, also was an agent. Services will be held today (Wed.) at Forest Lawn, Los Angeles.

MRS. MIRIAM SHOMER ZUNSER

Mrs. Miriam Shomer Zunser, 68, author-playwright, died in New York Oct. 11. She was the author of "Yesterday," a family chronicle of Jewish life in Russia, and with her sister, Mrs. Rose Bachels, wrote several Yiddish plays. Among them were "One of Many," starring Bertha Kalich, and "The Circus Girl," starring Molly Picon. Surviving are her husband, a son, two daughters and two sisters.

LALO CODONA

Abelardo (Lalo) Codona, 55, last of the Flying Codonas, one-time name aerial act, died in Long Beach, Cal., Oct. 12. The flying trapeze team had started with Ringling Bros. and Barnum & Bailey circus up to the early '30s. Surviving are his wife, a daughter, a brother and three sisters.

NELLIE GREEN

Nellie Green, 78, former singer, died Oct. 14 in East Haven, Conn. She had appeared as a mezzo-soprano with the Whitney Opera Co. of N. Y. C. With her husband, the late William B. Talmadge, she operated an inn in East Haven which was popular in musical and literary circles.

CHARLES R. SEELING

Charles R. Seeling, 56, motion picture cameraman, died in Pasadena, Cal., Oct. 13. Seeling lensed many early pix, including several Mack Bennett comedies. He later became a director and producer. Surviving are his mother, two sons and two sisters.

NYAS BERRY

Nyas Berry, 36, of the Berry Bros. Negro dance team, died of a heart attack in New York Oct. 6. With his brothers, Warren and Jimmy, he appeared in niteries, vaude and films.

Additional survivors are his father and another brother.

FRANK H. GENTRY

Frank H. Gentry, 81, last of the four brothers who owned the Gentry Bros. Dog & Pony Show, died Oct. 6 in Bedford, Va. With his brothers, Henry, Wall and Will, Gentry organized the show in 1885. At one time each of the brothers operated a separate show. Two sisters survive.

THOMAS GUINAN

Thomas Guinan, 57, RKO home-office rep, died in Dallas Oct. 8. He had been covering RKO's southern branches since last spring. He was an industry vet who had been associated with several companies in various capacities. His wife survives.

WILLIAM MANN

William Mann, 59, branch manager in Scotland for Associated British-Pathe, died in Glasgow Oct. 1. He was a w k figure in Scot film-renting circles, having joined Pathe as Glasgow branch manager in 1931.

ALBERT DE CARLO

Albert DeCarlo, 46, nitery entertainer, was killed Oct. 9 in an auto accident in East St. Louis, Ill. He was appearing at the White Swan Inn, Nemo, Ill.

Robert A. (Bob) O'Neill, 40, screen actor, died Oct. 8 in Hollywood. His last film roles were in "Fiddler's Green" and "Drums in the Deep South."

Mother of Clifford Hayman, Broadway producer and company manager, died in N. Y. Oct. 9. She was also sister of legit-TV producer Max Gordon.

Mother of Edward Brunner, manager of Loew's New Rochelle, N. Y. Theatre, died in N. Y. Oct. 13.

Henry L. Porter, 49, studio publicity artist for Walt Disney since 1936, died Oct. 6 in Hollywood.

Wife of Ned Washington, songwriter, died Oct. 7 in Hollywood after a long illness.

Father of Jan Andree Pittsburgh disk jockey, died Oct. 8 in that city.

Mother, 75, of Dorothy Kisten, Met opera singer, died in Neptune, N. J., Oct. 12.

Father, 70, of TV singer John Conte, died Oct. 13 in Los Angeles.

Edward H. Schultz, 74, musician,

for many years manager of the Alliance, O. city band and secretary of the local musicians' union, died in Alliance Oct. 7. Wife, daughter, and three sons survive.

Morgan S. Burns, 62, pioneer Paramount electrician, died of a heart attack Oct. 7 in Hollywood.

MARRIAGES

Sally Saunders to Dale Olds, Las Vegas Oct. 6. Bride is a screen actress.

Barbara Hughes to Camille Guertini, Paris, recently. Groom is actor, currently in "Robosue." Moira Kaye to Charles Madden, Glasgow, Oct. 6. She's Scottish singer and dancer.

Andrey Westernman to Larry Israel, Pittsburgh, Oct. 14. Groom is sales head of WDTV there.

Virginia Field to Willard Parker, Beverly Hills, Cal., Oct. 12. Both are screen players.

Irene O. Bourgeois to Joseph V. Laflamme, Manchester, N. H., Oct. 6. Bride has been a summer stock actress in Gloucester, Mass.

Pat Seidert to Tom Saffen, Oct. 13, Wadsworth, O. Bride is WBNS-TV, Columbus, promotion staffer; groom is with a Columbus ad agency.

Jean Holloway to Dan Tobin in N. Y., recently. Bride is a television writer; he's a CBS-TV actor.

Marilyn Peterson to Pvt. Jack Snader, Hollywood, Oct. 14. Groom is the son of Louis D. Snader, TV producer.

Mrs. Joseph Schillinger to Arnold Shaw, Oct. 11, New York. Bride is the widow of the eminent musicologist; groom is v. p. of Duchess Music (Leeds) and editor of a book on "The Schillinger System."

Robin Walker to Maurice Vaccaro, Las Vegas, Oct. 12. She's an actress; he's Frank Wisbar's assistant director on "Fireside Theatre." NBC-TV.

Berta Charlotte Becker to Edward John Kohl, Beaumont, Tex., Oct. 8. Both are aerialists with Ringling Bros., Barnum & Bailey Circus.

Edith Bell to Lee Hessel Tarrytown N. Y., Oct. 14. Bride is an actress.

Bernice Sims to Stepin Fetchit, Tulsa, Okla., Oct. 15. He's the Negro comedian.

Mrs. Livingston Briggs to William R. Deering, Huntington, L. I., Oct. 15. He's prez of the Hartford Agency and a TV director.

BIRTHS

Mr. and Mrs. Louis Jordan, son, Hollywood, Oct. 6. Father is a screen actor.

Mr. and Mrs. Will Voelter, son, Hollywood, Oct. 7. Father is proxy of Universal Records.

Mr. and Mrs. George Cooper, daughter, Hollywood, Oct. 9. Father is a sound engineer at Columbia Pictures.

Mr. and Mrs. Chet Campbell, son, Oct. 8. Chicago. Father is member of Chi NRC press.

Mr. and Mrs. William Blatt, Jr., daughter, Pittsburgh, Sept. 23. Father's with the Blatt Bros. theatre circuit there.

Mr. and Mrs. Curt Conway, daughter, Oct. 9. New York. Mother is actress Kim Stanley; father is CBS-TV director.

Mr. and Mrs. Robert Clark, son, San Francisco, Oct. 10. Father is Paramount branch manager there.

Mr. and Mrs. Clark Roberts, daughter, Los Angeles, Sept. 29. Mother is Juanita Sayre, Hollywood correspondent for the Toronto Star; father is a writer.

Mr. and Mrs. Carl Post, daughter, Hollywood, Oct. 8. Father is a publicist.

Mr. and Mrs. Richard Basehart, son, Hollywood, Oct. 11. Parents are screen players (Valentina Cortese).

Mr. and Mrs. Phil Carey, son, Hollywood, Oct. 11. Father is a screen actor.

Mr. and Mrs. William Goodman, son, San Antonio, recently. Father "Lucky" Goodman is emcee at the Rocket Club there; mother is former nitery club dancer (Ginger Hall).

Mr. and Mrs. Peter Lawrence, son, New York, Oct. 11. Mother is the former Frances Rainer, Ballet Theatre dancer; father is legit producer ("Peter Pan").

Mr. and Mrs. John Stewart, son, Pittsburgh, Oct. 10. Father's an announcer at KDKA there.

Mr. and Mrs. Nicholas Gordon, daughter, New York, Oct. 12. Father is radio-TV analyst for William Weintraub ad agency.

Mr. and Mrs. Mac Morgan, daughter, New York, Oct. 2. Mother is a concert pianist; father is a radio and concert singer.

Mr. and Mrs. Sidney Edelsten, son, Oct. 9 N. Y. Mother is former 26th-Fox Coast staffer; father is TV writer.

Mr. and Mrs. Gene Cavallero, Jr. son, New York, Oct. 15. Father is the son of the owner of and associated with the Colony Restaurant, N. Y.

Williamsburg

(Continued from page 2)

while upwards of 350 have been reconstructed and another 70 have been restored to their colonial appearance. Detail is carried to such a point that gardens are permitted to show only the flowers, trees and shrubbery which were common in the area 200 years ago. To make sure that the restored Governor's Palace was authentic to the last item they bought 200-year-old hand-blacked Chinese wallpaper on the wall of an old British mansion, had it removed by experts, and then applied to walls of the Palace.

Note Differences

By now Williamsburg is pretty well known to most Americans by reputation. Those who return after an absence of five or 10 years notice great differences both in the amount of restoration and the conveniences offered for tourists. To make colonial Williamsburg tick the two non-profit corporations which operate it—one handling its education and historic angles, the other its commercial side—have a smooth, well-trained staff of 1,100.

Colonial Williamsburg Restoration, Inc., the official non-profit corporation which handles the commercial end of the business, operates Williamsburg Inn and Williamsburg Lodge, which with their cottages, have about 325 hotel rooms for tourists. The corporation also runs five restaurants, including King's Arms Tavern where the dishes are fine china, knives, forks and spoons are sterling silver, and the waiter tucks a yard-square linen napkin around your neck in the 18th century manner.

Colonial Williamsburg Restoration even operates the town's sole film house, the 600-seat Williamsburg (admission 55c) and draws down fat royalties from manufacturers who produce commercially the official Williamsburg furniture, dishes, silver, and a score of other items.

Town has virtually no night life, since Virginia law does not permit bars nor the sale of hard liquor in restaurants. However, the hotels provide setups for those who purchase their "pizen" at the State park; liquor store and the hotels themselves sell wine and champagne.

Other Amusements

In the evenings there are candle-light tours of the restored historic buildings. Negro spirituals at the Williamsburg Inn, concerts of 18th century music on Thursday nights, talks on colonial flower arrangements and, this fall, they are putting on some 18th century plays.

It doesn't sound like an evening of "South Pacific" and the Stork Club but it's enough to attract tourists from the four corners of the nation and keep the little town humming.

Aside from the "official" operations, there's a pretty good private business in and around Williamsburg. The natives operate 15 restaurants, two motels and have about 600 tourist rooms in private homes. Town has the usual quota of stores—from supermarket to real estate—but all in buildings whose exteriors follow the colonial pattern.

A spokesman for Williamsburg says business wasn't always so good. He admits it picked up sharply five years ago, when the separate and independent non-profit Jamestown Corp. built Matoaka Lake Amphitheatre to house "The Common Glory." Pageant drew well over 70,000 paid admissions 190c to \$2.40 in its past season from July 3 to Sept. 2. Not only was this highly profitable, but it also wiped out the \$30,000 deficit incurred in 1950 when rain hit 33 of the 68 scheduled performances. "Common Glory" cashes in on plenty of free radio and newspaper publicity in Virginia (it's not permitted to take paid advertising in the state), but it does have a national advertising budget which is spent in the press of New York, Washington, Baltimore, Chicago, Cleveland, Cincinnati and as far south as Atlanta.

"Common Glory" is probably the best of the Paul Green symphonic dramas and, with five seasons behind it, seems set for a run ad infinitum. Amphitheatre is on the edge of the campus of William and Mary College, second oldest in the U. S., from which most of the cast is drawn. Perennial director of the pageant is Howard Scammon, drama coach of the college, and its operating chief is Allen R. Matthews, an ex-newspaperman.

In Memory of BOB WILLIS

Who Passed Away Oct. 13, 1947.

WIFE EDYTHE

of Charles Frohman in "Lucky Durham." Others of his plays sponsored by Frohman were "The Single Man," "The Speckled Band," "Love Among the Lions" and "Arsene Lupin."

He played supporting roles in the George Arliss starrers, "The Green Goddess," "Disraeli" and "Old English" on stage and screen. Later he appeared in "The Male Animal" and with Katharine Cornell in several productions. His last appearance on Broadway was with Sir Cedric Hardwicke in the 1950 revival of George Bernard Shaw's "Caesar and Cleopatra."

His daughter Pamela, an actress, survives.

EDGAR B. DAVIS

Edgar B. Davis, 78, oilman who kept the celebrated theatrical flop, "The Ladder," running on Broadway for two years (1926-28), died in Galveston, Tex., Oct. 14.

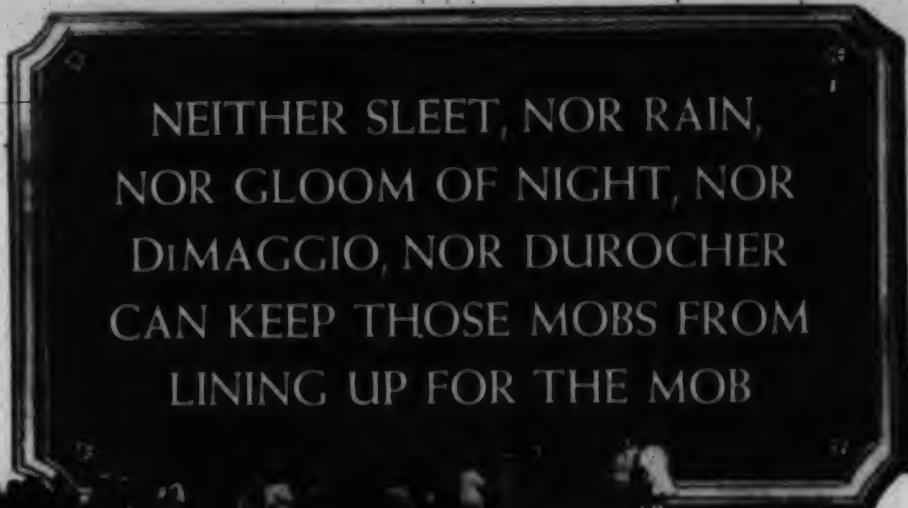
Davis was credited with having been the most generous "angel" who ever poured coin into a legit dud. He shelled out more than \$1,000,000 to keep the show alive for two years. "The Ladder," authored by J. Frank Davis (no relation), supported the deceased's theory of reincarnation, and he enthusiastically believed everyone should see it. Davis persuaded Brock Pemberton to produce the play for a share in the profits. There were no profits, and later Davis bought the Pemberton interest. At the last performance, 54 people were in the audience—all cuffs.

HOWARD R. PHILBRICK

Howard R. Philbrick, 46, general manager of Central Casting Corp. died of leukemia Oct. 11 in Pasadena, Cal.

Prior to 1940, when Philbrick assumed his post as head of CCC, the organization had 7,000 registered screen extras with average daily calls for only 900. Under his regime the list of atmosphere players was reduced to about 3,500, assuring more jobs for professional extras.

Before moving to Hollywood, Philbrick was with the Federal Bureau of Investigation for five



NEITHER SLEET, NOR RAIN,
NOR GLOOM OF NIGHT, NOR
DIMAGGIO, NOR DUROCHER
CAN KEEP THOSE MOBS FROM
LINING UP FOR THE MOB

"BEST BUSINESS IN FOUR YEARS"

STANTON, PHILADELPHIA

Friday Set the record pace in all-night preview!
Saturday Stepped it up against World Series competition!
Sunday Clinched the win during heaviest gale in years!



THE MOB

HOTTEST
HIT SINCE
KEFAUVER
FROM

Columbia!

**THE
MOB**

starring **BRODERICK CRAWFORD** with Betty Buehler · Richard Kiley · Otto Hulett · Matt Crowley

Screen Play by WILLIAM BOWERS · Based on the Collier's magazine story, "Waterfront" by Ferguson Findley · Produced by JERRY BRESLER · Directed by ROBERT PARRISH

